IN THIS ISSUE: **THE MYSTIC REALM (Chapter XII, Part II) ..... By Oscar H. Hawley**

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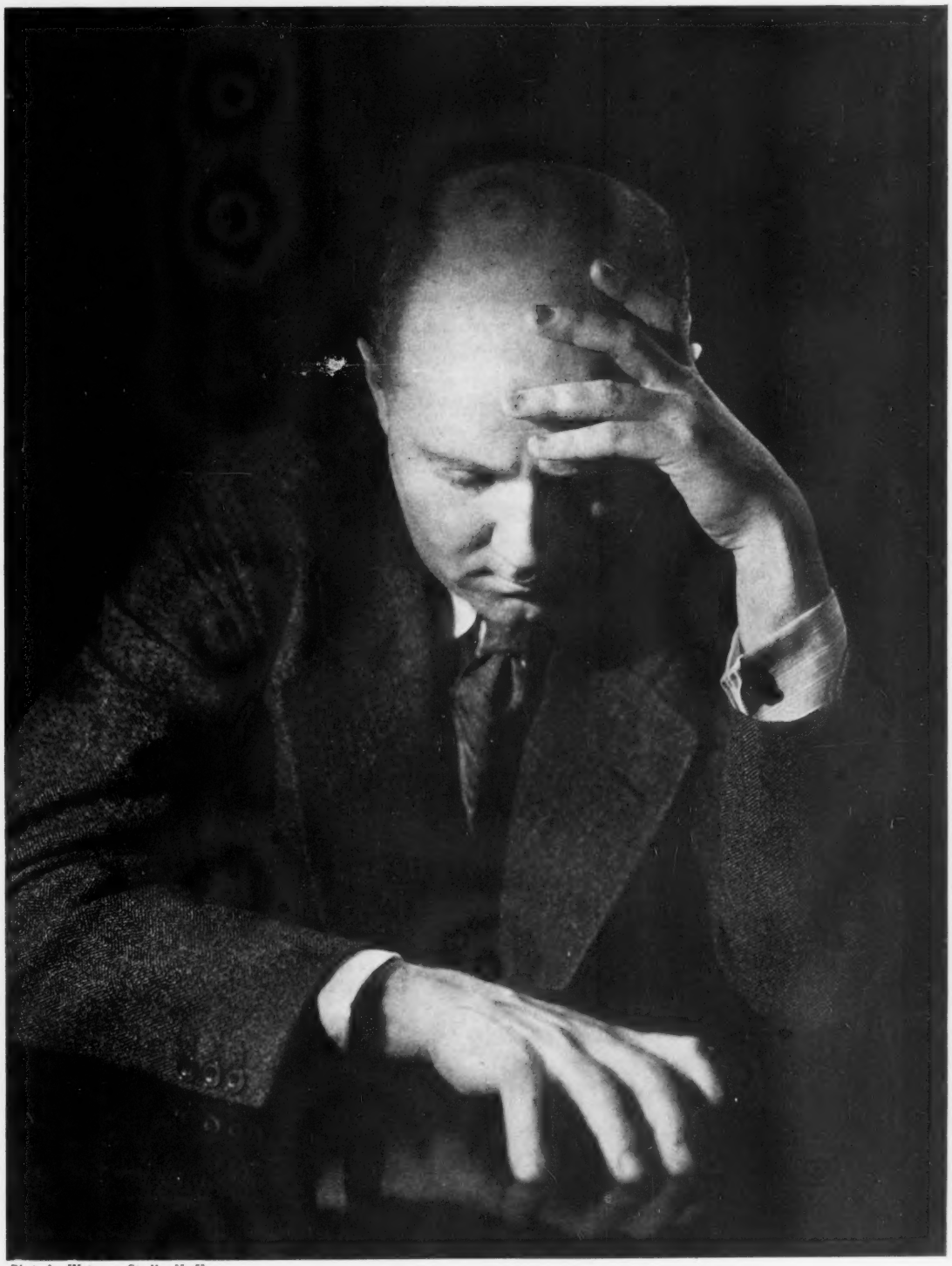

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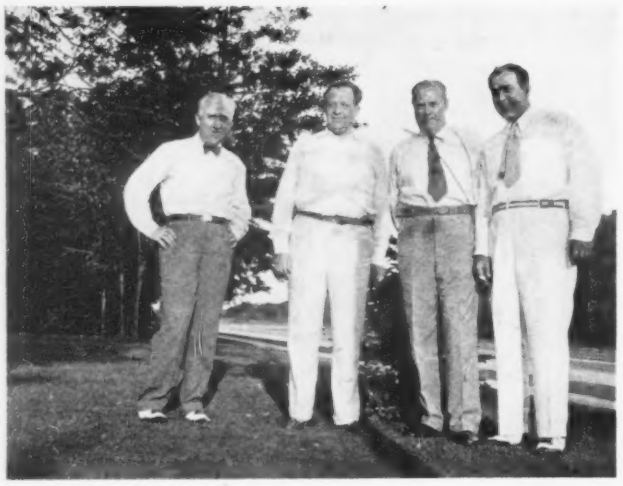

THE FOUR HORSEMEN

Left to right: Earl Lewis, treasurer of the Metropolitan Opera Company and golfer by choice; Paul Althouse, tenor of the "Met" and Wagnerian specialist by preference; Fitzhugh W. Haensel, manager of artists and globe trotter, and Richard Crooks, tenor, in his second season with the Metropolitan, but golfer and automobile racer by right of conquest. The picture was taken at the home of Mr. Crooks, prior to his sailing for Europe.

TITO SCHIPA SINGS TO A SOLD-OUT HOUSE

at the Politeama Genovese, Genoa. Since arriving in Europe the tenor has given ten performances at La Scala in Milan, made several appearances in opera at Genoa, Naples and Parma, given two concerts in Paris and a concert each at Lucerne and Bordeaux. This schedule was completed late in July. He is now enjoying a vacation tour in Italy and France before returning for his second season with the Metropolitan Opera Company and another concert tour of America.

ELISSA LANDI and ABRAM CHASINS

in the orange grove of the film star's estate in Hollywood, where Mr. Chasins, her summer guest, is spending a vacation and working on a new orchestral score.

AN INFORMAL PARTY AT DER EREMITAGE,

near Bayreuth, when the group enjoyed relaxation after three months' strenuous rehearsal for the Wagnerian festival. Bottom row, Kipnis, Tietjen, Mrs. Lorenz, von Prittwitz, Wolf; second row: Bockelmann, Mrs. Wolf, Lorenz, Burg, Irene Hoebriek, Zimmermann, Intendant Spring; third row: Marx, Winifred Wagner, Mrs. Flagstad, Fuchs, Miss Flagstad, Ditter, Miss Booth, Miss Neitzer, List, Neumann; Fourth row: Miss Eden, Elmendoff, Mrs. Sauer, Sauer, Köller, Heyer, Mrs. Bockelmann, Störing, Mrs. Ditter, Mildred Kipnis, Mme. Heuderbach, Krauss, Miss Weigal, Mrs. Wrana, Wrana; top row: Lüders, Mrs. Schmidt, Schmidt, Hela, Steyer, Miss Berglund, Hertog, Prohaska, Pieperhof, Heniot.

ALTON JONES

was heard in a piano recital for the Juilliard Summer School on July 20.

DR. WILLIAM C. CARL

has been elected a vice-president of the Association of American Church Organists.

MARIA MONTANA,

soprano, who has been spending the summer at Enrica Clay Dillon's colony in Harrison, Me. She is preparing for an active concert season.

GEORGES BARRÈRE,

flutist, was soloist in a broadcast, August 6, from Chautauqua, N. Y., under the auspices of Chautauqua Institution. He was heard in numbers by Debussy, Leroux, Hué and Widor, with Harrison Potter at the piano.

MR. and MRS. RICHARD McCLANAHAN

at Mor Glaz Music Center, Manset, Me. Mr. McClanahan will be joined by some of his more advanced pupils to prepare for the coming season. In collaboration with his pupil, Caroline Burch, he is endeavoring to make Mor Glaz a place for summer music work and study. He states that the climate is ideal, and facilities for living and pianos for practice are available.

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MUSICAL COURIER

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Nazi Culture Chief Envisages Dresden Opera as Reichsoper

Goebbels Plan for National Lyric Theatre as German Model Is Made Public—Gymnastics for All Singers—Opera Festival Features Wagner and Strauss—Offenbach, Suppé and Johann Strauss Draw—Rethberg, Gigli, Heifetz Score

By ELINOR JANSON

DRESDEN.—A plan has been made and developed down to the smallest detail, to convert the Dresden Staatsoper into a *Reichsoper* or national opera house. The leading thought is based on a statement of Dr. Goebbels, the minister for propaganda, in which he expresses the wish to make music accessible again to the people, in order that they may influence and shape music—in short, German art and German music for the masses.

The idea is to raise opera to the status of a *Festspiel* and realize the plan of Bayreuth here in Dresden. Divine art shall determine the repertoire and not be subservient to it as heretofore. The number of operas in the repertoire must necessarily be methodically cut down, so that the operas which remain can be much more thoroughly prepared and more time given to their artistic interpretation.

To increase the attendance and ensure the presence of every adult person, at least once during the season, a suggestion is made to introduce a compulsory tax on theatre tickets; for every 100 marks taxes paid, an opera tax of one mark will be added to enable the taxpayer to visit the opera once.

The orchestra is to be hidden, not only at the Wagner performances but at all other opera performances.

SETTING-UP EXERCISES FOR DIVAS

The plan includes a system of gymnastics and physical training for all the opera and chorus singers, the exercises to be done before each rehearsal. A new type of singer is to be produced, and no singer without a well developed body need apply for a position at the opera.

The ballet is to be quite different from the present one, with its representatives of the various schools and types of dancing. A new school will be founded in purely German style. In order to carry out this plan, forty of the sixty operas which are given every season shall disappear and only twenty remain. One evening in the week (Monday) the opera will remain closed.

This new national opera will have its own concert house, which can also be used as a rehearsal stage, and rehearsal hall for orchestra and ensemble. There will be a chorus and ballet school to furnish fresh material for the stage.

The plan mentions the necessity for a State High School for the opera and the playhouse. In this school a "Dresden style" for opera shall be created and every singer, director, orchestral leader, chorus singer, and dancer will be compelled to attend this school. A position at the opera will only be forthcoming if the examinations are passed satisfactorily.

This Dresden style is to be the typical new German opera style, just as Weimar is the norm for the theatre. It only remains for Adolf Hitler to recognize Dresden's distinctive appropriateness for a national opera centre.

STRAUSS, WAGNER, GLUCK FESTIVAL

In spite of many changes and somewhat varied as well as exciting events, the season of the Dresden Opera ended peacefully, even gloriously, with the world première of Richard Strauss' Arabella (already reviewed in the Musical Courier) and the summer festival. The summer festival of 1933 included besides Arabella, Die Frau ohne Schatten and Die Aegyptische Helena of Richard Strauss, the last two directed by the composer. The four Wagner operas known as the "Dresden operas," Rienzi, Flying Dutchman, Tannhäuser and Lohengrin, were conducted by Dr. Karl Böhm and the Arabella performances were all conducted by Clemens Krauss, of Vienna.

Aside from the performances at the opera, Gluck's Alceste and Iphigenia in Aulis will be given at the festival theatre in Dresden-Helleran. The opera productions at Helleran last summer proved such a success that they have been repeated this year since the early summer and have been very popular.

The season of 1932-33, though not officially a Wagner season, has been largely influenced by the memorial year of the great composer, who was the director of the Dresden Opera in his younger years and whom Dresden claims to some extent as its own. All of his operas have been produced in chronological order, many of them in entirely new stage settings. The fiftieth anniversary of Wagner's death was commemorated by a performance of Tristan and Isolde in an entirely new garb, with Richard Strauss directing. On the following Sunday, a morning concert was given in which the entire orchestra, the chorus and the three conductors took part as well as many prominent singers. Parts of Wagner's early operas, Die Feen and Das Liebesverbot, as well as the C major symphony, which was written in 1832, made up the interesting and unusual program. The Wagner cycle finished at Easter with several performances of Parsifal.

NOVELTIES AND RESTORATIONS

Earlier in the season Arthur Kusterer's Twelfth Night had its world première. The composer has taken Shakespeare's drama literally and it was not easy to sing the Shakespearean words, especially as the music is jazz, albeit refined jazz. This opera did not remain long in the repertoire, although it was magnificently staged and the costumes superb.

It was otherwise with the two light operas, Offenbach's The Island of Tulipatan and Suppé's Schöne Galathee, which had their restorations early in this year. Josef Gielen from the State Theater had charge of the staging, and he brought out all the humor and freshness of these charming little operas.

Herr Gielen has staged many operas in the last two years and has been so thoroughly successful that he was chosen to stage Arabella. There is, on the whole, a movement to bring more of the dramatic element into the opera productions, and Strauss especially wished to have Arabella first of all a good dramatic production. Herr Gielen has certainly made splendid plays of all his operas, and proved himself a marvelous stage manager.

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Royal Philharmonic to Start London Season

LONDON.—The summer Promenade Concerts close on October 7, and exactly one week later, on October 12, the Royal Philharmonic Society will begin its winter season under Sir Thomas Beecham. There are to be eighteen concerts this year, of which Sir Thomas will conduct twelve, the rest being in charge of Albert Coates, Robert Heger, Bruno Walter, Pierre Monteux, Adrian Boult, and Sir Hamilton Harty, who at the last concert of the season (April 26) will be presented with the society's gold medal.

The programs will include, among novelties, Toch's piano concerto, a symphony by Polaci, one by the Swedish composer Stenhammar, and Arnold Bax' The Tale the Pine Trees Tell (first performance). C. S.

Munich Festival Provides Survey of Wagner's Works

Complete Cycle from Rienzi to Parsifal Projected in Honor of Composer's Fiftieth Death Anniversary—Restudied Flying Dutchman Proves Scenically Impressive—Tristan a Highlight—Mozart Productions Delight

By ALBERT NOELTE

MUNICH.—The Mozart-Wagner festival is now well under way; outwardly it is—contrary to rumors and expectations—gradually assuming aspects similar to those which have characterized it in former years. Whereas the opening performance of Rienzi was, despite a fair crowd of American and English visitors, principally a local affair, with the advent of Tristan and Isolde, the fifth of the Wagnerian works to be given, the picture changed radically. The performance presented the edifying spectacle of a sold-out house with Americans, English and a fair sprinkling of French furnishing about fifty per cent of the audience.

The chronological order in which the works of Wagner are given this year offers a continuous and highly interesting insight into the evolution and growth of a genius. Whereas Rienzi with all its glitter, blaze of brass and scenic splendor looks back to Meyerbeer when he was in the plenitude of his glory, The Flying Dutchman marks the definite commencement of Wagner's real career. The essence of the situation is that Wagner is throughout as much dramatist and master of theatrical requirements as musician; in fact even more so, since the vitality of The Flying Dutchman, despite certain scenes and passages in which the music rises to an extraordinary pitch of vivid picturesqueness and expressiveness, lies more in the superbly dramatic story than in the music. Yet it points the way in which Wagner is beginning to travel, and already embodies traits of melody and characteristic devices of modulation and color which became conspicuous, with more experienced treatment, in his maturer works.

NEW PRODUCTION OF FLYING DUTCHMAN

The Flying Dutchman had been completely re-studied and re-staged for this occasion and the present scenic picture presents a triumph of modern stage technic. Particularly the first act is a veritable marvel of technical genius. White-capped waves of terrifying aspect seem to roll across the entire expanse of the enormous stage, tossing about Daland's vessel to the point of destruction. Far in the distance amid a blaze of lightning appears The Flying Dutchman, madly rushing to its berth. Both ships are constructed according to the more ancient clipper type with charmingly graceful outlines, and even the difficult problem of anchoring them in the wind has been most satisfactorily solved. The last scene has also been vastly improved upon; it has been totally divested of its former palpableness. Its sinister mysteriousness has been maintained and even emphasized through an ingenious method of illumination; the transfiguration of Senta and the Hollander, formerly strongly reminiscent of a sweetly colored picture postcard effect, is now merely, but most impressively, indicated by a radiant glow on the distant horizon. After the previous turbulent aspect of the ocean, and the dramatic emotional output, this sudden atmosphere of tranquillity presents itself as the impressive catharsis of a powerful tragedy.

The total impressiveness of the production was considerably enhanced by Wilhelm Rode's fervent impersonation of the unhappy Hollander. Though Rode's vocal delivery is not what it once was, the middle register is still capable of metallic power. The top sounds uncomfortably forced, however, and the intonation is a matter of doubtful accuracy. These shortcomings are not altogether equalized but strongly mitigated by Rode's powerful personality, his model pronunciation and diction.

Henny Trundt, a new member of the Munich opera, was confronted with the trying ordeal of making her local début in the rôle of Senta. This is one of the most difficult rôles in the entire operatic repertoire, and one generally dreaded even by veterans of the opera stage. It speaks well for the newcomer that she acquitted herself with superior poise of the trying task; her dramatic faculties were resonant with suppressed emotion. Her singing, aside from a pardonable tightness at the beginning of the treacherous Ballad, revealed gratifying vocal and artistic qualities. The complete success of the performance was also assured by Ludwig Weber's thoroughly enjoyable Daland and Fritz Krauss' Eric. Paul Schmitz conducted, not with the same powerful dramatic intensity and extreme orchestral subtlety as a few days later in Lohengrin, but with a decidedly firm hand.

TANNHÄUSER AND LOHENGRIN

After The Flying Dutchman Wagner's progress was steady and steadfast. Having

(*Continued on page* 10)

Harty Wins Bravos at Bowl Farewell

Cadman Is Soloist in Own Work with Los Angeles Orchestra

By BRUNO DAVID USSHER

LOS ANGELES.—Thanks to the poetic and potent interpretations of Sir Hamilton Harty, the first half of the Hollywood Bowl season came to an impressive close. The end of the fourth week marked also the departure of the visitor from overseas, whose third annual engagement proved artistically and popularly the most significant. From the start, Sir Hamilton's farewell concert occasioned a series of unusually cordial ovations. He had been asked to repeat his own Irish Symphony as a final climax, and the audience as well as players seemed loath to let him depart. Bravos were topped by a spontaneous *tusch* from the orchestra, which was at its best under the Celtic *maestro*.

Harty delivered a varied program with a versatility which entered well beyond the superficial elements of style. His presentation of the C major Schubert symphony proved genuinely stirring and true in spirit. The Brahms Haydn Variations were well worked out. Suffice to mention of the second last concert a poignant reading of the Good Friday Spell from Parsifal and an amusingly satirical reading of Kodaly's Hary Janos suite. The farewell concert brought brilliant Meistersinger excerpts, Mozart's Kleine Nachtmusik in lovely phrasing, and a well-wrought Noël for two harps and orchestra by Sigurd Frederiksen, cellist of the Philharmonic Orchestra. Alfred Kastner and May Hogan Cambern were enjoyed in the solo parts.

Roland Hayes, as Thursday's soloist, was compelled to add several encores following two Berlioz and Mozart arias. He was featured in the second half of the program with spirituals.

Helen Gilbert Vaughn, Los Angeles cellist, was well liked as Sunday afternoon soloist in the Dvorak concerto.

BALLET PRESENTED

Benjamin Zemach, formerly with the Habima Players and Moscow Art Theatre, staged two fervidly danced and splendidly trained ballets, based on ancient Hebrew dance forms and melodies. The main musical background was provided by a group of chanters, the orchestra being employed mainly to underline certain chords and rhythms. Few dance presentations touched an audience as closely as this one, which expressed fascinating and mystic folk-lore moods, approaching something of the ritualistic pages of the Sacre du Printemps. They were much less extreme, however, and often naïvely simple.

CADMAN WORK IN PREMIÈRE

Raymond Paige ushered in the fifth week with a popular program including local first performances of Griffes' Dome of Kubla Khan and Charles Wakefield Cadman's Dark Dancers of the Mardi Gras, the latter with the composer at the piano. The work is moderately modern and scored in that manner. It does not contain Negro or Creole themes, though suggesting an imaginative ballet during the New Orleans carnival season. The score is Cadmanesque in melodic directness and rhythmic life, embodying much thematic and rhythmic detail though completely unified. Mr. Cadman won a distinct success.

(*Continued on page* 9)

Iturbi to Close Stadium Series

José Iturbi, who made his bow as a conductor to the New York public at the Stadium on August 13, will close the Stadium season on August 23, conducting the Schubert Unfinished Symphony, the Beethoven fifth symphony and playing the Mozart E flat piano concerto, directing from the piano. Mr. Iturbi's engagement was by popular request.

MADAM BUTTERFLY PERFORMANCE

On Monday, August 21, the Stadium will offer for the first time a complete opera performance. This is Puccini's Madam Butterfly, with Anne Roselle and Dimitri Onofrei as Cio-Cio-San and Pinkerton and Claudio Frigerio probably cast as Sharpless. Giuseppe Bamboschek will be the conductor and the orchestra the New York Philharmonic. The success of popular-priced opera at the Philadelphia Orchestra's summer concerts in Robin Hood Dell has led the officials of the Stadium series to try a similar experiment in New York, it is stated.

THE MYSTIC REALM

Chapter XII, Part II; The Comma of Pythagoras

(Fifteenth Installment)

By OSCAR HATCH HAWLEY

AS BACH was tossing on his springless cot one hot summer night, his great obsession, the comma of Pythagoras, seemed to make him more wakeful than usual. After hours of cruel waiting, Morpheus touched his eyes and almost immediately he found himself in some kind of strange zoo, watching the antics of an animal trainer with a cage of lions.

But what a peculiar looking trainer and what remarkable lions. The trainer was tall and spare with long curved nose, slightly slanting eyes, narrow mouth, partly hidden by a thin moustache. A heavy black goatee covered his chin. He was clothed completely in bright red—tights, long pointed shoes, a voluminous velvet cloak, a tall brimless hat with a long waving plume stuck in one side. He smiled a sardonic smile and in his hands he carried a three-pronged spear with which he was continually jabbing the lions.

The animals were white and black and all were lying flat on their stomachs, paws folded under chins with glaring eyes flashing from flat motionless heads. They were in two rows—eight white lions on the ground and five black lions just above them. Whenever the trainer gave a jab with his spear a lion gave a yelp; strange to relate, it did not sound like a cry of pain, but distinctly like a musical note. Each lion gave a yelp in a different pitch from its neighbors and it did not take Bach long to discover that he was viewing an animated clavichord and that the trainer was trying to play a tune on it. It was a difficult job, for there was a little red imp that kept jumping up between the lions and adding his yelp to one or another, producing a most raucous discord.

A Curious Phantasmagoria

At last in exasperation Beelzebub (he had by this time recognized the trainer) came to a glowering halt and shouted:

"See, here, Comma, I've about lost patience and if you keep horning in you'll wake up some morning and find yourself missing."

"A good attempt at Irish wit, for a Dago," laughed the imp, sticking out his tongue and putting his thumb to his nose.

That was too much for Beelzebub. A flash as of lightning lighted the place and before Comma could take his hand from his nose he found himself transfixed, the spear having gone clear through his body, embedding itself in the back wall of the cage.

"There, I guess that'll hold him," said Beelzebub wiping his hands as if to remove gore or something. "But I'm going to take no chances. Ho! Guards! Bring on the snickersnee and calipers!"

Half a dozen little red devils rushed on the scene, bearing a great broad-sword and a large pair of calipers.

The lions licked their chops as Beelzebub, after hauling Comma from the wall, measured him off into twelve exact lengths. Next he used the broad sword with a sound reminiscent of the snicker snack of Jabberwocky, and there lay twelve equal pieces of what a short time before had been the gay young imp Comma.

"Octave, you get nothing," growled Beelzebub to the last white lion. "You don't belong. You're nothing but an echo anyway." And then, one after the other, he tossed pieces of poor little Comma into the open maws of those twelve greedy lions; after which, sure enough, Comma was no more.

"Let's try our tune again," said Beelzebub picking up his spear and twirling it rapidly in drum major fashion before beginning to prick first one and then another of the lions.

Paying the Piper

And now Bach was thoroughly astounded, for Beelzebub was playing a fine contrapuntal march on the themes "Hot Time" and "How Dry I Am." How smooth and beautifully in tune it sounded—no uneven thirds or fifths—the effect for which Bach had been striving all his life; and here he had seen it accomplished.

"What do you think of that?" demanded Beelzebub turning to the listener and holding his spear as if ready for a quick stab if he didn't like the answer.

"I think it's wonderful!" answered Bach with heartfelt conviction.

"Wonderful is right," returned Beelzebub glowing. "That's your first lesson. Do you know how much I charge for each lesson?"

"Probably plenty," Bach regarded the rapacious expression on Beelzebub's face.

"A very good guess." Beelzebub's eyes narrowed. "Well, come back the day after tomorrow and we'll give you an examination to see how much you have forgotten. My fee will gradually dawn on you as you meet your friends and neighbors."

"But I don't think it is necessary to come back," expostulated Bach. "I understand the theory thoroughly and only have to work it out in practice."

"What! not coming back!" hissed Beelzebub, flames leaping from his mouth and nostrils. He moved his spear back and forth as if making ready to treat Bach as he had poor little Comma. "Just say that again. I want to be sure I—"

"Morning After" Reflection

J. S. woke with a start. His head was on fire, his brain reeling. He leaped from the cot and staggered into the street, hoping the night air would cool his brow.

What had he witnessed? A nightmare or a prophetic dream? He knew the portent of it all—that he had been a witness to the destruction of the imp that had caused so much grief not only to him but to all the musical world. But, could it be done? Would one dare do away altogether with the Pythagorean comma? He had seen the solution but he did not believe his eyes.

W-h-e-e-w-w! But that was a terrific dream and the thought which followed was man-size and took a lot of courage even to think!

Of course, to the present generation it seems like an ordinary ninth grade notion, but the idea has had two hundred years to grow and is now a more or less accepted institution. It is a well-authenticated fact that most people make mistakes when dealing with the unknown and the new. Look at Napoleon dismissing Fulton and his steamboat because one was crazy and the other impractical. If the Little Corporal had been in a receptive frame of mind, it is quite probable that the celebrated song about the Duke of Wellington and his ten thousand men would never have gained the popularity it now enjoys. But then, speculation as to what would have happened in case something else had taken place is more or less futile anyway, so let us get back to Bach and his great idea.

Here it is again: *Why not get rid of the comma of Pythagoras for good and all?* It (the comma) wasn't a very large thing,—only a quarter of a semi-tone or something like that. Why not cut it up into twelve infinitesimal and invisible (rather inaudible) pieces and apportion them among the semi-tones of the octave as he had seen Beelzebub do? Probably they would never be noticed, for it was a well-known fact that the ear is a very accommodating mechanism of cartilage, bone and membrane and will accept without protest many deviations from accord if they are repeated often enough.

Fear of Denunciation

More revolutionary thoughts, you see. They kept piling up, one after the other, until Mr. Bach's head was fairly bursting. Day after day he went around town all hunched up, glancing furtively left and right from under his bushy eyebrows as if he was afraid of being found out, for something he had not done and not knowing what he could say in defense if they did catch him.

For witch-smelling was a popular sadistic pastime among the higher highbrows of the period and incineration at the stake, to the accompaniment of gleeful croonings, and blazing lecherous eyes, was a frequent reward of the thoughtful.

Bach had no idea of becoming a martyr to music and therefore he kept his great idea to himself for a long time, not daring to impart it even to his nearest friends. It was in his mind day and night, and every time he twisted the wrist to fix the clavichord for his children his hand itched to make the great experiment. He began to lose flesh. Some of his musical friends condoled with him, hoping for a Freudian confession, and got nothing for their pains but some incoherent phrases in which the comma of Pythagoras was mixed up with devils and semi-tones and lions and equal temperament, harpsichords, hell and snickersnees, and they concluded that he had a screw slightly but not dangerously loose somewhere in his anatomy.

Colleagues' Approval Denied

At last he could stand the strain no longer and took the matter up with his friends at the clavichord tuners' convention. He explained the whole theory to them hoping for a favorable reception of the idea, but they drew back in haughty and dignified resentment. What? Monkey with the thing through which they earned their bread and butter? The thing that had come down unchanged through the ages? A bequest from the gods? Not they. Who ever heard of such a thing? It simply could not be done. It never had been done. Only a bolshevik would propose anything so radical.

(Even way back, you see, the notion was prevalent that anyone with an original idea was a bolshevik. They did not call it that, of course, but that is what they meant, and you know what Shakespeare says: "A rose by any other name," etc.)

So they just poohpoohed Bach and his plan until the poor old fellow was thoroughly dejected and had serious thoughts of giving up music altogether and going to work for a living.

But before taking such a really revolutionary step he made up his mind to have one try at it anyway and see if he actually was as crazy as he thought he must be.

Without taking the family into his confidence he worked all one night on his clavichord and next morning had it in such shape that it did not sound like anything he had ever heard and yet it seemed to sound a lot better than most of the time before when it was being played on. Anyway he was going to test it out on the children and that would be the real answer as to whether he had succeeded or not. If they did not call for his services as wrist twister more than once or twice during the morning he would feel that he had been more successful than he had dared to hope.

Family Is Enthusiastic

Thus he remained all morning, his ear at the keyhole, waiting for the call that never came. And were they satisfied? He glowed with pleasure as he heard the various comments:

"Pa's certainly got a keen tune on the old crate today."

"Sounds better than new."

"I wouldn't mind practicing another hour."

And more of the same from the first squad. But what would the second squad say when they came along with their heavy work up in the higher registers of sharps and flats?

"You've got to show me," was Carl Philipp Emanuel's dictum as he and others of the second squad entered the room. "She may work all right on your simple stuff in D and B flat, but I'll bet it sounds like the Kilkenny Kats when I get started on this new one pater has scratched off. It's in G flat and who, I rise to inquire, ever heard of a piece in G flat?"

"Me," announced Wilhelm Friedemann. "Me. I've got one in F sharp and if that ain't G flat, I don't know where to find it."

"Don't you fellows think you're smart," said Johann Christian. "Well, you can all go and take a back seat for I've drawn an exercise in compound signature—two flats and one sharp—and I guess that'll keep you guessing."

"He beat me to it," announced Christoph Friedrich. "I had just thought of that scheme for minor scales myself."

"Instead of so industriously masticating the rag, I suggest someone try his polyphonous etude in a remote signature," pompously proposed Carl Philipp.

Wilhelm Friedemann sat down and without further ado began playing what is now known as "Fuga XIII, a 3 Voci," from volume one of the before mentioned Wohltemperirtes Klavier.

Eureka!

"Well, I'll be jiggered!" exploded Johann Christian as the playing progressed and no discords were observed. "Sounds like the key of G or F, or even C as far as I can observe."

His brothers saluted this observation with the well-known raspberry. They had absolute pitch and he did not and they felt themselves quite superior.

"Just the same, you're not so smart!" ejaculated Johann Christian hotly pointing his finger at Carl Philipp. "How do you know it isn't in G flat instead of F sharp?"

"That's just what I've been trying to figure out," was Carl's modest reply. "It really has me stumped. Here I've had my massive and widely-acclaimed brain at work on the problem ever since he started playing and for the life of me I'm not able to tell whether he is playing in F sharp, as he says he is, or in G flat, as I think he is. It's very strange."

On hearing these words (something for which he had been waiting at the keyhole for the last four hours) old J. S. could contain himself no longer but rushed out of the house shouting at the top of his lungs:

"Eureka! Eureka!"

Dashing pell-mell along the street, he broke into song and began a one-voice fugue to the well-known verse of Longfellow:

"And our nights shall be filled with music,
For the cares that infested the day,
Have folded their tents, like the Arabs,
And as silently stolen away.
Excelsior!"

The commotion in the street brought people tumbling out of their houses to see and hear what was going on and for their pains they were rewarded only by the sight of a tousle-headed, middle-aged neighbor in

(*Continued on page* 11)

The Whole-Tone Scale Before Glinka's Day

By JULIUS GOLD

PAUL ROSENFELD, writing in The New Republic of February 8, assumes the whole-tone scale to have made its first appearance in European instrumental music in the pages of Glinka's Ruslan and Lyudmila. In this he is wrong. Mr. Rosenfeld here repeats an error found in almost all the reference works on music, including even Riemann's Lexikon. And yet certain musicologists, of Germany and Austria at any rate, need not have propagated such a stupid error—if, indeed, it did not have its origin with them—had they but taken the decent precaution to examine attentively their own rich familiar classics instead of poking about in out-of-the way quarries for an authentic instance of this so-called exotic innovation.

On the question of the whole-tone scale, our authorities are for the most part capricious and unreliable. Some believe it is an old Chinese scale; others, a Greek liturgical scale. Karl Blessinger, author of a Melodielehre (1930), derives it from a series of overtones extending from the 7th to the 14th: at best, like all physical speculations with ostensible reference to music, a vague and highly questionable demonstration.

Ziehn's Pioneer Work

Bernhard Ziehn was perhaps the first to discuss in a theoretical work the nature of the whole-tone scale and its harmonic implications. He was also one of the few theorists to discuss this subject sensibly. The earliest example of the whole-tone scale cited in his monumental Harmonie-und Modulationslehre (Berlin, 1888) antedates Glinka's Ruslan by about fourteen years. It occurs in Schubert's piano sonata in C minor, the adagio movement, measures 11 and 12 before the end. A mere fragment, admittedly, for it is short of a continuous whole-tone scale by two degrees, encompassing only a sixth in descent from A flat to C; nevertheless a unique fragment in spite of the legend-making musico-lexicographers. Schubert wrote this sonata in September, 1828.

But I rather thought that Schubert, if conscious of his rare adventure in the sonata, had more than likely fastened elsewhere upon a still bolder undertaking of a similar sort. Thus I searched for the whole-tone scale in his other large works, proceeding in reverse chronological order. It was but a step from the sonata to the symphony in C major (the symphony of the "himmlische Länge"), composed in March, 1828. Here, in the greatest of all Schubert's works, I found no less than two whole-tone scales progressing in a descending column of double notes, each column something like twelve measures in length. They occur in the first movement, the development section approaching the recapitulation. Nowhere have I encountered a record of these facts, and the many orchestral conductors, both great and those-that-wish-to-be-great, with whom I discussed this subject were equally ignorant of them. This is much to be wondered at!

Mozart's Contribution

Mozart also experimented with the whole-tone scale some forty-one years in advance of Schubert. For this information I am indebted to a colleague. The example by Mozart need not be considered seriously, however, for it is unharmonized and was perpetrated as a musical joke in a work now generally unknown, the Musikalischer Spass for two violins, viola, two horns and bass, written in Vienna on June 14, 1787. This work, the ninety-third that Mozart wrote, is listed No. 522 in Köchel's Verzeichnis. The passage in question is made to round out a cadenza for the violin with a crazy flourish of an ascending whole-tone scale. But there it is. Facts, in truth, are amazingly stubborn things!

Jacques Rouché and Walter Rummel Discuss Pertinent Musical Matters

Director of Paris Opera Answers Questions About His Institution —Pianist Talks on Program Making

PARIS.—The Opera-Comique recently closed for a brief vacation season but the Paris Grand Opera continues open and is, as usual, putting on an interesting summer season. The vicissitudes of opera have been so uncertain of late, and this in so many localities, that I thought it might be profitable to glean some ideas from the foremost opera director in a country where this form of entertainment is still holding its own and going strong.

Monsieur Jacques Rouché, head of the Paris Grand Opera, received me cordially one morning, interestedly looked over a questionnaire which I had prepared, and a week later sent me that which you can now read, if you will take the trouble, and which I am pleased and grateful to transmit to you for that purpose. My questions and Monsieur Rouché's answers are these:

Question 1: Does the French Government's subvention enable you to utilize *exactly* the casts and repertoire you most desire to employ?

Answer: A theatre that runs twelve months of the year without interruption, cannot present the same artists throughout twelve months, no matter how celebrated they may be. If the director announced only the repertoire that he personally preferred, he would give beautiful works, but would do so to the detriment of box-office receipts. A repertoire composed exclusively of master works like Alceste, Don Juan, Fidelio, would never draw a large enough public to make ends meet.

Question 2: Do you have entirely free hand in all artistic matters, or is there Government interference?

Answer: The director has absolute liberty from the artistic point of view, and the Government in no way interferes.

Question 3: Do you think that opera could ever be self-sustaining in France, or in Europe generally?

Answer: Opera can be self-sustaining on condition that the presentation of the old works of the repertoire be modernised. In modern works, the important thing is for composers to reckon with their epoch and with contemporary feeling,—in the measure in which this is possible.

Reaction to German Opera

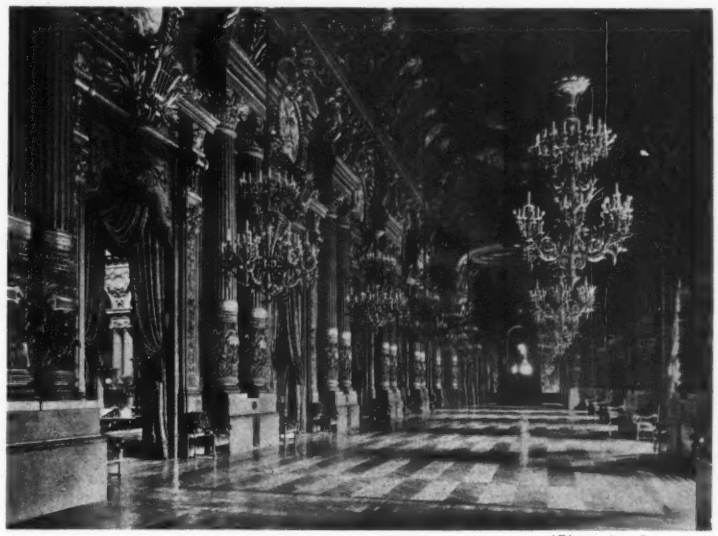
Question 4: How does the French public at large (not musicians) react to Wagner, Mozart, and Strauss?

Answer: For the celebrated, famous composers, the reactions are always the same:—Wagner always has his time-tried admirers, but among the younger generation admiration for Wagner seems to be on the wane. Mozart always keeps his faithful (though limited number of) admirers and Strauss has a particular and faithful public.

Question 5: Why have there been so few changes in Paris opera-houses during the decades, in repertoire, methods, grade of singers, mise-en-scene, lighting, etc.?

Answer: Many changes in methods, mise-en-scene and lighting *have* been made in theatres in France. They have been extremely varied and may have passed unnoticed by certain spectators because they did not exclusively adopt German methods of lighting, plastic panoramas, scenery and so on. The latest improvements in stage mechanics and lighting, however, it has not yet been possible to adopt in France, in view of the fact the French Government has not yet seen the advisability of giving our theatres the financial aid necessary to that end. In Italy and Germany the opera houses have been given this assistance. French opera-houses have, in large part, conserved the "pictorial" formula, but native ingenuity has brought to bear upon this formula, a vast number of innovations, changes, and refinements of taste, which are destined to count in the artistic history of the theatre.

Question 6: Are the French truly lovers of opera?



(*Photo by Levasseur.*)

THE FOYER OF THE PARIS OPERA.

Answer: The French are veritable lovers of opera, and in this they are extraordinarily eclectic. They love good music and will never be able to accept without reserve, operas of facile music which are the basis of the repertoires of almost all theatres elsewhere.

Walter Rummel on Program Making

This newsman had long since wanted to hear Walter Rummel's ideas on program making,—a branch of the concert art in which Mr. Rummel is a past-master. With Mr. Rummel playing over seventy-five concerts in Europe this winter and spring, and his tour in north Africa, it was not easy to see him. Who ever heard of calling on a pianist in Africa? And when Rummel finally returned to a gay and sweltering Parée—Africa was cool in comparison, he said—I pounced on him and as I suspected he would be, found him arranging new programs for his next season's tour of France, Germany, Russia, Scotland, Norway, Sweden and Egypt. Coming straight to the point, I asked, "How do you build your programs, Mr. Rummel?"

"With pieces," he replied, "how else would I?"

"Is that so?" I returned, looking for and finding a comfortable chair.

Mr. Rummel cast a knowing glance at portraits of Bach and Debussy on the opposite wall and, to my flowing shorthand, began in this wise:

"When, as a student, I attended the innumerable concerts in Berlin—sometimes three a day—I took special interest in studying the relation of artist to public, a problem hardly ever touched upon by teachers and critics. Yet what is more important than the problem of communion between the artist and his public? I soon learned that each of those oft-heard and empty phrases, 'Let the music speak for itself,' 'He plays the music the way it is written, without distorting it with a personal element,' and so on, originated in a complete misunderstanding of what interpretation really is.

"Once and for all, a distinct line should be drawn between making music for pedagogical purposes, mere entertainment or historical research, and making music with the high artistic ideal of ennobling and enriching those who hear it. Oh, I quite realize that anyone who says, 'ennobling,' 'uplifting,' 'humanity,' and so on, opens himself to attack from many quarters, and that almost invariably people will say, 'It is difficult enough to play and know an instrument, and to study scores without complicating art with metaphors and mysticism.' In view of the sad results which they have produced in many cases, metaphors and mysticism are two words which are sure to frighten many, but the fact none the less remains that, in spite of their *apparent* disassociation with

(*Continued on page 16*)

Yaddo Jury Meets

SARATOGA SPRINGS, N. Y.—Five American composers who form the central committee of the second Yaddo Festival for Contemporary American Music, recently met here to choose programs for the coming festival. The members of this year's committee are Aaron Copland, chairman; George Antheil, Richard Donovan, Wallingford Riegger and Randall Thompson. Walter Piston, assistant professor of music at Harvard University, substituted for Mr. Antheil, who is still abroad.

The programs are being selected from among more than eighty-five compositions gathered from all parts of the United States by composers who acted as regional representatives for the Yaddo Festival. These included Henry Cowell for San Francisco, Roy Harris for Los Angeles, Wesley La Violette for Chicago, Herbert Elwell for Cleveland, George McKay for Seattle, Walter Piston for Boston, Carl Engel for Washington, Virgil Thomson for Paris, and Carlos Chavez for Mexico City.

Three programs of chamber music are to be given before an invited audience on September 30 and October 1. It is expected that the programs will afford exemplification of the activities of present-day American composers in the field of chamber music, and at the same time introduce new talents to the musical public.

A special feature of this year's festival will be a conference for composers and interpretative artists at which their interrelated problems will be discussed. D.

Merry Widow Staged at Second Play Festival in Central City

Natalie Hall, Gladys Swarthout and Richard Bonelli Receive Acclamation of Audience Garbed in Costumes of 1905

DENVER, COLO.—Although a steady downpour had turned the steep and narrow streets of Central City into quagmires, more than enough pilgrims to the second annual Play Festival had made the long and difficult drive through some of Colorado's most romantic mountain scenery to fill every available seat of the historic old opera house built fifty-eight years ago by the hardy pioneers of those days and now restored to its original splendor. It was the opening night of the annual play festival under the auspices of the University of Denver and old Kilpin county, "The Little Kingdom of '58 and '79," lived again in all the glory of its past.

Audience in Old-Time Dress

Robert Edmond Jones had carefully mounted an elaborate production of Franz Lehar's Merry Widow, which proved one of the most glamorous since its premiere in Vienna in 1905. With a cast of Broadway stars and members of the Metropolitan Opera in the leading rôles the tuneful old operetta scored a hit before an audience made up of the flower of Colorado aristocracy garbed in the fashions of 1905 when bustruffles and bustles were authentic modes. The performances were given from August 5 to 19.

Natalie Hall, as Sonia, makes of The Merry Widow a being full of vivacity and spontaneous gaiety. Her artistry and personality were always to the fore in a somewhat modernized version of the character, while her fine, clear soprano left nothing to be desired. She heightened its dramatic effects on several occasions by dropping into parlando, and proved to be not only a consummate actress but also a singer of unusual attainments.

Opera Singers Win Applause

Richard Bonelli easily reached the heights deserved by this production in solo passages demanded by his rôle of the Prince Danilo. The stateliness and dignity of characterization of his part contrasted strikingly with Sonia and he gave full utterance to his rich baritone voice ringing out distinctly with every syllable.

Gladys Swarthout in the rôle of Natalie would have been in herself sufficient to make The Merry Widow an outstanding production. She uses her lovely mezzo soprano with exquisite art, but she also entertains and pleases the eye as well as the ear.

Effective Production

A carefully chosen supporting cast which included some Denver singers helped to make the performance symmetrical and well-balanced, not allowing any weak point in the production to mar the effect of the whole.

The effective and gorgeous settings on the deep stage of the old Central City opera house were of the high standard expected of a Robert Edmond Jones production. Special commendation is due the chorus, composed of Denver singers, and the orchestra, also recruited from Denver. G. S.

Reiner Leads Orchestra In San Francisco

Visiting Conductor Accorded Ovation from Large Audience

SAN FRANCISCO.—Never has a visiting conductor created more attention in his first San Francisco appearance than did Fritz Reiner who conducted the San Francisco Symphony Orchestra in the fourth concert of the summer symphony series in the Exposition Auditorium. From the first few notes he extracted from the orchestra in the overture to Weber's Oberon (the opening number) until the final chord in Berlioz' Hungarian March (which closed the program) Reiner's five thousand listeners were held by his comprehensive interpretations. When he had completed his program men and women rose in their seats to applaud with fervor. Even after the orchestra players had made their final bows the handclapping continued.

Every one of Mr. Reiner's readings revealed him as a personage of fine mental and musical attainments. In the Oberon Overture he showed delicacy and melodic grace; in the Beethoven fifth symphony he gave a performance that was admirable both in proportion and mood; in Leo Weiner's Suite, op. 18 (Hungarian Folk Dances), a fascinating number with infectious rhythms and vivid splashes of color, Mr. Reiner proved a keen knowledge of and feeling for the moderns. His performance of Berlioz' Rakoczy March from the Damnation of Faust, too, was excellent. This concert directed by Fritz Reiner was exceedingly satisfactory.

Bloch Returning to San Francisco

Ernest Bloch, the composer, is expected to arrive in San Francisco within the next few weeks to remain here indefinitely. It will be recalled that during his previous sojourn in this city, Bloch was director of the San Francisco Conservatory of Music. The conservatory is at present arranging for a public presentation of Bloch's latest composition, a service for the Reformed Jewish Synagogue. It was recently completed in Switzerland. C. H. A.

Alexandre Tcherepnine to Visit America

Alexandre Tcherepnine, Russian composer and pianist, will visit the United States during December and January to fulfill engagements under the management of George Leyden Colledge. This constitutes part of his world tour, beginning in Europe and terminating in the Orient and Near East.

Mr. Tcherepnine's first opera, Ol Ol, has been heard in several opera houses and at the Salzburg Festival this year. His second opera, Die Hochzeit der Sobeide, had its première at the Vienna Volksoper in April of this past season, and was also included in the gala Festwochen of Opera in Vienna during May.

While in America, Tcherepnine will play his own concertos with various orchestras, and appear in recitals of his works for piano.

Several American premières of this composer's works were given here during the past season, including Magna Mater, which was played by Koussevitsky and the Boston Symphony Orchestra.

Heifetz Opens Season on October 11

Jascha Heifetz will open his 1933-34 concert tour with a New York recital at Carnegie Hall, New York, on October 11. Other October engagements for the violinist are: Toronto, Can., 17; White Plains, N. Y., 20; Agricultural College, Norman, Okla., 23; Oklahoma City, 25; St. Louis, Mo., 27; Chicago, 29. November finds him in Rochester, N. Y., at Duke University, N. C., Washington, D. C.; Philadelphia, and Columbus, O. On December 1 and 2 Heifetz will be soloist with the Cincinnati Symphony Orchestra. On December 3 he plays in Toledo, O.; 14 and 15 he is soloist with the New York Philharmonic Symphony Orchestra.

Horowitz to Return Early in 1934

Vladimir Horowitz, returning after the New Year for his seventh consecutive American tour, will give a New York recital at Carnegie Hall on January 30. Among the orchestras with which the Russian pianist will appear next season are the New York Philharmonic-Symphony, the Philadelphia, and the St. Louis Symphony. He will go to California for the second time in his American career and his West Coast tour is to be an extensive one.

Grainger and Luker Soloists at N. Y. U.

Percy Grainger, pianist, composer, and professor of music at New York University, and Prof. Frank Luker, also of New York University, were soloists at a recital of the Orchestral Society of the department of music education of the summer school on August 11 in the auditorium.

Brodsky and Triggs Champion the Cause of American Music

Young Two-Piano Team Constantly Premiers New Works

Of the two-piano recitalists who have gained recognition in the past few years, Vera Brodsky and Harold Triggs have earned enviable reputation not only for the high level of artistic merit of their efforts but also for their unusual programs. These have held many works unfamiliar to music enthusiasts and for that reason, as well as for the meritorious quality of presentation the music has received, have attracted much attention to the Brodsky and Triggs radio activities on WOR and WABC. This in addition to their recent solo performances with the National Orchestral Association and with the New York Philharmonic Orchestra under Leon Barzin presenting Nicolai Berezowsky's Fantasy for two pianos.

Opportunity was offered a representative of the Musical Courier to question Miss Brodsky and Mr. Triggs about these programs recently and both of the young pianists frankly expressed themselves concerning modern music and the creative potentialities and developments in the United States.

Believe in the Native Composer

"Our reason for presenting so many of the brain children of young American composers on our radio programs," said Miss Brodsky, "is because we believe intensely that American music has at last attained a definite concrete individuality all its own. No longer are the works of the majority of composers in the United States weak and flabby imitations of European masters. Although many examples of modern American music may lack charm in expression, be unwieldy in form and too diffuse in thematic development, nevertheless there is an inherent germ in everything we have performed which is distinctly an expression of our native soil. No composer except an American could have written them. Am I right, Harold?"

"Indeed you are," smiled Harold Triggs. "I believe, too, it is necessary for all of us young musicians to stand together. You know how difficult it is for composers to get orchestras, pianists, singers to introduce new works in concerts. Every professional musician wants to offer programs made up only of works which they know audiences will like because they have approved of them at some previous time. These musicians think that some fragment of their professional reputation will be peeled off by a howling mob if they try anything new or unusual. Yet those very same people will follow someone's else experiment—if it is successful."

"And that is why we premier so much new music on our radio hours," interrupted Miss Brodsky. "We want to be the first to be successful with new music, let the other two piano teams find out what opportunities they have missed.

Works Dedicated to Pianists

"So far we have had fifteen works written for us. Some of these opuses have been arrangements of classic literature, such as Strauss' Künstlerleben by Abram Chasins and Katherine Kramer's revision of four Brahms organ chorales, which are published now and dedicated to us. The great majority however include Dana Suesse's Rhumba, about to be issued; a Mexican piece entitled Rio Grande which George Newell is kind enough to want us to play; Evelyn Berckman's two piano and orchestral sketch, Hateful City; another work by Dana Suesse, a concerto; and heaps more, such as compositions by Henry Brant, Charles Haubiel and Holland Robinson."

Miss Brodsky and Mr. Triggs were asked why they had confined so much of their activity to radio.

"Well, this was the way of it," said Mr. Triggs. "Vera and I had always known each other, for we are both Josef Lhevinne pupils, but it wasn't until we literally bumped into each other in the Café Bazar in Leipsic just a year ago that we became truly conscious of each other."

"That sounds as if we fell in love," interrupted Miss Brodsky. "I assure you we didn't—and we *aren't* married. (I wish people would stop calling me Mrs. Triggs.) What Harold means is that we realized in five minutes there in that little café in Leipsic that we should join our talents and play two pianos over the air.

"Both Harold and I had done a lot of radio work and we felt sure that everybody would like the programs we could build. From that day on we have practised four hours every morning and have a repertoire of over a hundred pieces. The secret of two piano playing is constant rehearsal. It is necessary to play together every day."

Selecting New Material

"But how do you select your material?" was asked. "You must have terrific fights."

"You won't believe this, I know," said Mr. Triggs, "but we have never had an argument. You see we think alike technically because of our similar musical backgrounds. And we have the same tastes in music. If Vera doesn't like something I do, or if I don't approve of a piece she wants, we cast it aside. For no one can do his best work on something he doesn't consider to be worth the effort.

"When we plot a composition for radio we use a stopwatch. We never cut a work—that would spoil the unity of it—but if it is too long we put it aside for something shorter. With a little trouble you can always build a good program to fit the time allotted."

"Then neither of you imposes his opinions on the other?"

"Certainly not," said Miss Brodsky. "That would be fatal. Contrary to popular belief, there is no dominant member of a two-piano team. We have to mould ourselves just as do the members of a string quartet or an orchestra. Our idea is only to give the music we play the best performance within our abilities."

Vera Brodsky and Harold Triggs are to give New York and Boston recitals this fall when they will offer programs which hold much new American music. H. J.

Photo by Harold Stein, N. Y.

VERA BRODSKY and HAROLD TRIGGS

David Saperton Plays for Godowsky Master Class

Los Angeles.—The second week of Leopold Godowsky's master class terminated on July 30 with a piano recital consisting entirely of Godowsky compositions—a display of modern pianism in all its phases. David Saperton, Godowsky's son-in-law, who is spending a vacation in Los Angeles this summer with his wife and son, played for the students and guests.

The polyphonic intricacies of Mr. Godowsky's music were performed with authority and full-bodied tone. Physical difficulties do not seem to exist for this pianist because of his finely controlled coördination and economy of motion. His playing was effortless even in the volcanic Chopin-Godowsky etude, op. 25, No. 11 in A minor, popularly miscalled Winter Winds, and the numerous voices in the titanic Passacaglia.

"The chief difference between a passacaglia and a chaconne," Mr. Saperton explained in an illuminative talk, "is that a passacaglia theme is usually in minor while that of a chaconne is in major." The Godowsky Passacaglia is based on the first eight measures of Schubert's Unfinished Symphony and has forty-four variations, a two-page cadenza and a fugue.

The complete program held Passacaglia; three pieces from the Java Suite: Gamelan, Chattering Monkeys and Gardens of Buitenzorg; six Chopin-Godowsky etudes, the D flat Minute Waltz, and the Albeniz-Godowsky Triana, which is still in manuscript. J. G. H.

Chicago Opera Company Sings Andrea Chénier

The Chicago Opera Company presented Giordano's Andrea Chénier at the Hippodrome, New York, on August 5, the last addition to the repertoire before closing their summer season on August 13. The cast held Giuseppe Radaelli in the title rôle, Pasquale Amato as Charles Gerard, Lola Monti-Gorsey as Madeleine, Marie Powers as the Comtesse De Coigny and also as an Old Woman. Nino Ruisi was Rouche and Alice Homer, Bersi. Completing the list were Messrs. Curci, Cervi, Dalle Molle and De Cesare.

Mr. Radaelli gave the part of the young poet-patriot an effective delineation. Mr. Amato was a powerful figure, as singer and actor, in the character of the servant turned revolutionary. Mme. Monti-Gorsey sang with clarity and acted with conviction. Miss Powers brought to both her rôles her accustomed opulence of tone and dramatic sincerity. Guerrieri was the conductor. S.

Münz for Polish Tour

Mieczyslaw Münz will tour his native Poland this autumn. In October the pianist plays in Warsaw, Lodz, Lwow, Paznau, Krakow, and Wilno. In November he will appear with the Warsaw Philharmonic Orchestra, and give recitals in Tallin and Dorpat, Esthonia, two programs in Helsingfors, and two in Stockholm.

Charity Revue Draws $7,000

Asbury Park, N. J.—Catharine A. Bamman, whose musical activities include managing artists and conducting the concert department of the Barbizon-Plaza, New York, also acts as business manager for the Gerald Hanchett Productions. Stepping Some, a revue produced by Mr. Hanchett with young amateur talent of the Jersey Coast, under the auspices of the Deal-Allenhurst Alliance for the benefit of the Fitkin Memorial Hospital, was given on the nights of July 28 and 29 and brought in $7,000. Governor Harry A. Moore and Mrs. Moore attended the first of the two performances, both of which were sold to capacity. The Gerald Hanchett productions are staged exclusively with amateur talent and have included Junior League shows all over America. A.

Iturbi's Baton Debut Hailed at Stadium

Spanish Virtuoso Appears for First Time in This Country as Conductor-Pianist—Dance List by Humphrey-Weidman Forces Given Under Lange's Direction—Hoogstraten Leads Other Programs

The week of Stadium concerts beginning August 7 included a number of rearranged programs, owing to rainy weather. Willem van Hoogstraten conducted the bulk of the programs, which were given indoors in the Great Hall of City College on three evenings. The most novel event of the week was the North American debut as guest conductor of José Iturbi, the eminent Spanish pianist, which was made in a Wagner-Beethoven program on the evening of August 13, Mr. Iturbi playing the solo part as well as conducting the latter composer's concerto in C minor. Doris Humphrey, Charles Weidman and their concert groups, after several postponements because of rain, finally fulfilled their allotted two engagements, with Hans Lange conducting the orchestra for these occasions.

Iturbi in Début

The arrival of José Iturbi in New York after appearances as conductor in Mexico City (his first in that capacity) caused a rearrangement of Stadium plans to permit the Spanish pianist to make his North American début as guest leader at the Stadium on August 13. There was considerable anticipation of this event, and the audience was one of the largest and most laudatory of the season. The program, in which the artist appeared both as leader and soloist (conducting entirely by memory and performing an excellent one-man job) consisted of Wagner's overture to Tannhäuser and prelude to Lohengrin, and Beethoven's Concerto in C minor and Eroica Symphony. This extremely exacting list was dispatched with an ease and thoroughness that might have done credit to a veteran artist of the baton.

The concert marked a constant crescendo. The Wagner numbers were conducted with a clear and not too precipitous beat, with due stressing of climaxes, and (in the Lohengrin excerpt) with a fine quality of lyrical tone from the strings. It was in the Beethoven numbers that the pianist, true to his especial forte as an interpreter of works of the classical period, made his greatest impression. It was, of course, no little feat for Mr. Iturbi to conduct the concerto seated at a piano mounted on a raised platform. He did this authoritatively and performed the solo part with the fine-spun and scintillant tone, exquisite grace and modelling of phrase, which he brings to this work. At the close the artist was recalled many times, and after many vain attempts finally induced the players to rise and share in the applause.

In the second half of the concert, the orchestra played with a fullness of tone and unanimity which has hardly been exceeded during the Stadium series, betokening complete confidence in and enthusiasm for their leader. Iturbi's reading of the Eroica gave due value to the architectural details of the work, capturing the essential bigness of conception, and endowing the playing with a warm-hearted quality not always present in readings of this somewhat austere symphony. The finale of the work was especially powerful in presentation, and at the close there was an ovation with repeated recalls. This was undoubtedly an auspicious début for the master pianist in a new field—one in which, it is to be hoped, he will appear frequently in the future.

Dance Program Draws Throng

The postponed dance program by Doris Humphrey, Charles Weidman and their concert groups was given on the evenings of August 9 and 12, with Hans Lange conducting the Philharmonic Orchestra behind the scenes. The program was opened with a purely orchestral number, Henry Hadley's animated overture, In Bohemia. The dancers gave first New York presentations of their version of Roussel's suite in F, in three parts, prelude, sarabande and gigue. Miss

(*Continued on page* 17)

HELENE
ADLER
SOPRANO

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COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street
New York City

Aida Concludes Italian Day Fête at Chicago Exposition

Anne Roselle Delights Huge Audience—Organists Elect Officers—Sacerdote Announces Fall Plans—Gallo Makes a Statement

CHICAGO.—To conclude the festivities of Italian Day at the World's Fair, Verdi's Aida was presented in the court of the Hall of States on August 3. Notwithstanding the fact that after weeks of heat, a cool breeze from Lake Michigan made an *al fresco* performance a hardship for the listeners and the performers, a huge audience assembled. This last statement proves anew that opera when well presented is popular here.

As to the performance itself, it was a triumph for all concerned. We must single out, first of all, the superb singing of Aida by Anne Roselle. She has been heard in these surroundings in years gone by, but since those days she has made big strides in her art. She is one of the best Aidas Chicago has ever heard and the audience feted her throughout the course of the performance. John Pane-Gasser was a vigorous Rhadames. Excellent, also, was the Amonasro of Carl Formes. Ada Paggi was highly satisfactory as Amneris; likewise, Giuseppe Mantovani as Ramphis, Norman Cordon as the king and Carlo Hatvary as the messenger.

It was good to see Gennaro Papi again at the conductor's desk. He directed a performance entirely to his credit and to the enjoyment of his hearers. The orchestra was made up of members of the defunct Chicago Civic Opera and of the Chicago Symphony Orchestra. A chorus of one hundred and fifty, well trained by Attico Bernabini, added materially in making the performance noteworthy. The stage band of twenty-five pieces was directed by Assistant Conductor Spadoni.

ORGANISTS ELECT OFFICERS

At the final business meeting of the National Association of Organists convention at Kimball Hall, on August 4, Dr. Charles Heinroth was reelected president. The vice presidents are Dr. William C. Carl, Senator Emerson Richards, S. E. Gruenstein, Clarence Mader, Katharine Lucke; the treasurer, George William Volkel, reelected; secretary, Helen C. Reichard, and chairman of the executive committee, Henry Hall Duncklee, reelected.

NATIONAL COUNCIL OF WOMEN CONCERT AT FAIR

A program of songs by Carrie Jacobs Bond, featuring Katherine Witwer, soprano, Philip Kalar, baritone, and A Century of Progress Quintet, was sponsored by the National Council of Women on the Floating Theatre, August 4. Miss Witwer was well rewarded for her exquisite singing by salvos of applause. Mrs. Bond made a short address in which she charmed her audience.

FEDERATION HONORS GUNN

The Chicago Federation of Musicians has bestowed an honorary membership upon Glenn Dillard Gunn, vice president of the Chicago Musical College, distinguished pianist and critic. Mr. Gunn is the only musician to be so honored in the thirty-five years' history of the organization.

CARA VERSON ON VACATION

Cara Verson, the pianist who is sometimes called "A Musical Rebel" because she is an exponent of the moderns and ultra moderns, is spending August and September in the pinewoods of northern Minnesota.

OPERATIC ART THEATRE ANNOUNCEMENT

Word has been received from Edoardo Sacerdote, director of the Operatic Art Theatre that arrangements have been completed and rehearsals started for a season of operas during the month of October, at the Goodman Theatre. The repertoire and the artists have been chosen with the particular point in view of presenting the realism of the drama in a modern frame, and in a small enough theatre so that no detail of the emotional expression will be lost. Modern equipment will offer artistic lighting effects. The season will be under Mr. Sacerdote's personal direction.

The operas to be presented are Don Giovanni, Traviata, Manon and Werther. The artists already engaged are Helen Bartush, Martha Blacker, Barbara Drangalis, Janet Fairbanks, Luella Feiertag, Olga Saga, Frieda Savini, Bertha Waldman, Rex Cushing, Edwin Kemp, Raymond Koch, Robert Long, James Mitchell, William Phillips and Kai de Vermond, Roberto Maramarco and Fred Mueller.

Mr. Reisapfel, of the Art Institute and the Goodman Theatre, will have charge of creating costumes, the scenic and lighting effects.

FAIR VISITORS HEAR HAZEL FELMAN'S COMPOSITIONS

A complete program of Hazel Felman's compositions was presented at the world's fair by Frederick Jencks, baritone on the afternoon of August 8. Again in the evening Mr. Jencks sang more songs by the same composer. Of all those heard, the most interesting was her setting of Kipling's Boots. Mrs. Felman, though writting in a modern idiom, does not resort to cacophony to make her point. She has imagination, technic and knows how to write for the voice. Both Mr. Jencks and the composer were fêted by the two large audiences assembled—the afternoon program was in the lounge of the Federal Building and that of the evening on the Floating Theatre.

In addition to Mr. Jencks, music was also given by a quintet, consisting of Ebba Sundstrom and Evelyn Davis, violinists; Sara Shatz, violist; Goldie Gross, cellist; and Nina Mesirow Minchin, pianist. The quintet played Mrs. Felman's Mystery Waltz, a number well deserving its place on the program.

Elizabeth Jordan, soprano of Birmingham, Ala, gave a brief song recital earlier in the evening. Later, a small Negro chorus from New Orleans University featured spirituals and songs by Coleridge-Taylor.

Olga Kallivoda, Hungarian dramatic soprano, appeared on the terrace of the Hall of Science on August 9, presenting Hungarian folk songs. Elizabeth Jordan sang a group of American folk songs on the same program.

GALLO TO BRING OPERA COMPANY TO CHICAGO

As stated in the issue of August 12 a "new deal" in grand opera is promised Chicagoans by Fortune Gallo, who will bring his San Carlo Grand Opera company to the Auditorium. The season will open early in September.

Mr. Gallo said recently, "When I presented Madame Jeritza and other great artists in the East last season at prices of twenty-five cents to a dollar, I quickly lost all doubt as to how the public would receive such offerings. I discovered there were many thousands of true music lovers waiting and anxious to hear such artists at prices they could afford. If the theaters are large enough, such performances can be given. The Auditorium has the capacity. It is firm in the hearts of the Middle West's music lovers. I am ready now to reveal that I have under contract such artists as Mary Lewis, formerly of the Metropolitan Opera; and Leon Rothier and Ina Bourskaya, both of the Metropolitan and Ravinia. I will announce soon other favorites of the Metropolitan, Chicago and Ravinia operas. Only one or two grand opera companies, including the Metropolitan and my own, had seasons last year. Many companies have gone out of existence. There is the greatest supply ever known of artists from which to draw for the Chicago season. The Metropolitan season opens only on December 26, which means that from New York, too, I can draw eminent artists for the Auditorium."

MARGERY MAXWELL FEATURED AT THE FAIR

Margery Maxwell has been featured on several occasions on the Floating Theatre of A Century of Progress. Again on August 10 she was heard in a program of French songs. With Charles Sears, tenor, she sang the duet Parle-moi de Ma Mere from Bizet's Carmen and the Micaela aria from the same opera. She also sang the Jewel Song from Gounod's Faust and in each selection disclosed the full gamut of her art. Miss Maxwell has been a favorite this summer with the visitors at the fair and the management has wisely billed her often. Besides Mr. Sears, already mentioned, Mark Love, the Chicago Civic Opera School Chorus, conducted by Attico Bernabini, and A Century of Progress Quintet, also appeared on this program.

RUDOLPH GANZ GOES NORTH

Mr. and Mrs. Rudolph Ganz left the city this week for a vacation in the North Woods. Mr. Ganz has completed a strenuous season directing several symphony orchestras, appearing as soloist and giving recitals throughout the country, besides teaching at the Chicago Musical College, where he has been artistic director for several years. Mr. Ganz and his wife will return to Chicago early in September.

OPERA RUMORS

Many rumors are rampant regarding the prospects of a permanent opera company. Among the *impresarios'* names mentioned may be counted Herbert Witherspoon, Herbert Johnson, John Clayton, Harry Zelzer, Max Rabinoff and Charles Cukor. Chicago, which has been practically deprived of opera, with the exception of a few performances given at the Stadium and the Auditorium, last winter, will have a feast of opera this coming season if only one-half of the tentative projects are realized. Grace Denton also may present a few performances here during the winter months.

Among the conductors mentioned to head either of these companies are Fritz Reiner, Gennaro Papi, Isaac Van Grove and Frank Laird Waller.

RAAB RETURNS TO CALIFORNIA

After teaching at the Summer Master School at the Chicago Musical College, Alexander Raab, pianist and pedagogue, left the city for San Francisco where he will hold a master class in September. Later on Mr. Raab will reopen his studios in Los Angeles.

RENE DEVRIES.

Harriet Cohen Appears at Malvern Festival

MALVERN, ENGLAND.—It is evident that the idea of adding a series of Sunday concerts to the Malvern Festival has found favor. A large audience gathered in the concert hall at the Winter Gardens for the first of this series and was well rewarded. Harriet Cohen, who is one of the organizers of this series, opened the program with the Stratton String Quartet in a beautifully balanced performance of the Elgar quintet for piano and strings.

British composers were well represented at this concert, which besides the Elgar work included a group of songs by Sir Granville Bantock, sung by Arthur Cranmer, and a quintet of Arnold Bax for oboe and strings, played by Leon Goossens and the Stratton String Quartet.

Harriet Cohen also appeared at a later concert of this series and was engaged to play a Bach piano concerto under the direction of Dr. Adrian Boult on August 6. From Malvern, she went by airplane to Strasbourg where a musician's festival was being held. This festival was for musicians only and admission was by invitation. The programs were made up of music written during the past fifteen years. Hermann Scherchen conducted. On this occasion Miss Cohen played the Vaughan Williams concerto and also solos by Sibelius. She has also been engaged to play at the Promenade Concerts in London to perform the Vaughan Williams concerto and de Falla's Night in the Gardens of Spain. Her engagements for next season include an appearance with the Paris Symphony Orchestra in Paris under the direction of Pierre Monteux. A Harriet Cohen Shilling Fund in aid of German refugees who come to England has been started in London. Miss Cohen is scheduled to return to America in January.

Los Angeles

(*Continued from page 5*)

A good-sized audience acclaimed Olga Steeb, who gave a piano recital in the Greek theatre under the Ed Perkins management.

Delphine Wagner, artist-student of Abby de Avirett, played a piano program of fully professional calibre as to execution, style and repertoire, ranging from Bach to De Falla, Debussy and Liszt.

Ellis Club chorus elections resulted in the following "cabinet": Byron J. Badham, president; Frank C. Collier, vice-president; Capt. Herbert D. Alfonso, secretary; E. P. Cheverton, treasurer; Fred W. Shoemaker, librarian; M. W. Hauser, assistant librarian. On the board will serve Messrs. Badham, Collier, Dr. Ewald P. Werner, Oscar W. Leonard, Nathaniel M. Hill, William Dellamore and Capt. Alfonson. Dr. Werner was chosen music chairman. Hans Blechschmidt, conductor, and Mrs. M. Hennion Robinson, accompanist, were re-appointed.

Summer Concerts at New York University

The chorus of the department of music education of New York University, directed by Dr. Hollis Dann, offered a program on August 4. The ensemble groups, both vocal and instrumental (the latter under Dr. John Warren Erb), appeared in recitals on August 15 and 16.

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Steinway Piano

Munich Summer Series Brings Review of Wagner's Creations

(Continued from Page 5)

struck on the vein of ancient myths, and found their suitableness for musical treatment, he soon saw the further advantage of using stories which were essentially Teutonic in their source and interest. He wisely chose such as symbolized a great deal more than the mere stories convey, and so have a deeper root in human nature and a wider scope than mere typical stage dramas.

The stories of Tannhäuser and the grotto of Venus, and of Lohengrin, the knight of the Holy Grail, show, each in its way, the growth of Wagner's dramatic powers and musical resources. Lohengrin is perhaps not so vigorous and from a purely dramaturgical point more contestable than its predecessor, but the poetic diction as well as the spiritual *mise-en-scène* show greater refinement and fewer crudities and formalities. In The Flying Dutchman, and even to some extent in Tannhäuser and less in Lohengrin, traces of the old operatic traditions are more or less common. The complete set of movements holding together by their ends, the musical isolation of the separate scenes and sundry other points show that he had as yet by no means made up his mind to break away completely from conventional traditions.

In Tannhäuser and Lohengrin the musical texture of the scenes is far more continuous than in any of the previous works, but the long operatic tunes still make their appearance together with many other familiar signs of the old genealogy. The use of certain characteristic musical figures in various parts of the works, wherever some special personality or characteristic situation recurs, is frequently met with; but the figures are not yet used with the systematic persistence which is so conspicuous in later works. It seems extremely probable that the impulse which led to the new features in his earlier works was based less upon reflection or artistic theories than simply upon his dramatic feeling. What may be designated as *Leitmotif* in these earlier works appears decidedly as the result of the fact that he was trying to illustrate a dramatic subject in musical terms; and when anyone so essential to the story as the Hollander, Venus, Lohengrin, or Elsa came into prominence, it was a sound principle, even if an uninviting one, conducive to unity as well as to characterization.

Spirit of Medievalism Recaptured

The real marvel about Wagner was that, somehow, he reproduced in his music in a perfect manner and without the aid of philological or archaic means the spirit of medievalism in its most romantic appeal and idealized by timely distance.

The performances of Tannhäuser as well as of Lohengrin as given on this festive occasion, were the most perfect in every detail which this chronicler has yet been privileged to witness. Both were conducted by Paul Schmitz with the utmost delicacy and transparency, with absolute perfection in phrasing and expression. Schmitz, still a young man, has created for himself a position of high rank among German conductors, a fact which has found recognition in his appointment as future director of the opera in Leipsic. Munich views his impending departure with deep regret.

Outstanding in Tannhäuser as well as in the Lohengrin ensemble was Felicie Mihacsek as Elisabeth and Elsa; her voice seems predestined for the utterance of pure poetical sentiment and touching sincerity. Her equal in beautiful vocal production was Georg Hann as Wolfram. Sabine Offermann sang the part of Venus. The possible fate of this singer, gifted with an excellent voice of great power and range, was predicted in these columns two years ago. Lack of proper technical equipment has hastened it; it has also resulted in a deplorable uncertainty of intonation and other vocal flaws.

Ludwig Weber (Landgraf and King Heinrich) has developed into one of the reliable supporters of the local ensemble, especially since he has added to his immense vocal powers also a fair amount of flexibility. The rôle of Tannhäuser was exceptionally well sung by Fritz Krauss. The title-rôle in Lohengrin was entrusted to Julius Patzak, which proved to be a fortunate choice. Besides the charm of a beautiful voice, he has also the captivating advantage of youth and poetic tenderness. Vocally and in expression nothing more deeply touching can be imagined than his parting from Elsa; and nothing dramatically more powerful and sinister than Wilhelm Rode's Telramund and Maria Olszewska's Ortrud. The choral support was perfection itself.

Lohengrin had also undergone a series of scenic changes, the most gratifying of which is the bridal-chamber, overpowering in its beauty of color and graceful architectural outline. It was designated by Leo Pasetti.

Tristan Performance Outstanding

Although, from a chronological point of view, Tristan and Isolde belongs to a later period than the beginning of the Ring tragedy, it was completed before the Ring and contains the sum total of Wagner's previous experiences and theorizings. With Tristan the history of the music-drama and of modern music begins. Many of his progressions outraged the tender feelings of theorists of his day, who, because they could not understand them, thought he was violating the orthodox principle of tonality. Yet the much contested figure used for the magic love-potion, which pervades the whole musical texture of the drama, is not of mixed tonality, but only seems so by the use of chromatic accessory notes. The subject of the love-potion is necessarily puzzling to the mind; but the use of sequences provides a clean sense of orderliness and stability. The sequence is perfectly familiar in its order, since it turns on nearly related keys: A minor—C major—E major, which as the dominant of A completes the circle. In the Vorspiel the system of design is also, despite the close involutions of secondary tonalities, mainly centralized on the relationship of A and C.

In the use of what for want of a better word is called tone color, Wagner is also the most comprehensive of masters. He took the uncompromising position of using every color, whether pure or composite, to emphasize and intensify each dramatic moment. And the more his powers grew, the more strikingly he used his colors with absolute surety of the end in view. But none of these details is really important because the effect in general is proportionately great, and nowhere greater than in Tristan and Isolde where their prominence is assimilated by the greater events which, after all, form the sum of them.

A New Isolde

The performance of Tristan also was one of the big events of the festival so far. It was conducted by Hans Knappertsbusch with reproductive genius—if the term is permitted. As in Wagner's musical texture every detail in its reproduction was of specific importance and meaning, yet amalgamated in the tempestuous sweep of violent dramatic emotion.

Henny Trundt, the successor of Sabine Offermann, sang the part of Isolde, and thereby, besides the advantages of keenly susceptible musicianship and unfailing vocal endurance, also revealed startling powers of dramatic intensity. Though some of her top notes lacked the brilliancy and warmth of her lower registers, her style of singing as well as her histrionic portrayal were profoundly gratifying. Incomparably more so than that of her partner, Julius Pölzer, whose lack of vocal culture is only mildly camouflaged by his admirable respect for pitch and his intelligent histrionic exhibition. Luise Willer's Brangäne was satisfactory; her vocal production, although still of beautiful quality, sounds labored, and that of Paul Bender's emotionally profound King Marke still more so. But both of these excellent artists can look back upon years of eminently valuable service to the Munich opera; they are among the appreciable imponderables which have made the rennaissance of the Munich opera after the devastating years of war and revolution possible.

Mozart Operas at Residenz

The performance of operas by Mozart at the charming Residenz theater is generally considered a welcome relief between the heavier Wagnerian fare. It is all of that, in view of the perfect Mozart ensemble of which the Munich opera may proudly boast. Nothing more perfect and delightful can be imagined than a performance of Figaro with Hans Hermann Nissen's impersonation of Count Almaviva, the prototype of the perfect grand seigneur gifted with a luscious voice and the refinement of vocal culture; with Heinrich Rehkemper's matchless Figaro and Felicie Mihacsek's in every sense delightful Countess. Anny Kruyswyk's Susanne and Maria Schellenberg's Cherubino completed the perfect cast.

Hans Knappertsbusch conducted Figaro as well as the Magic Flute, a few days later with even more than his usual vim and vitality; in regard to orchestral volume a little more discretion would have been well in place. The cast in the Magic Flute comprised Elisabeth Feuge's beautifully singing and highly poetic Pamina; Rudolf Gerlach's commendable Tamino, whose close intimacy with peculiarities of Mozart's vocal style is still something to be hoped for; Heinrich Rehkemper's irresistible, though slightly overdrawn Papageno and Maria Schellenberg's Papagena. Anny Kruyswyk (Queen of the Night) had a slight accident at the beginning of the performance, but she bravely and successfully carried through her part. Hans Nissen accomplished the rare feat of making even the thankless rôle of the Speaker an item of interesting importance.

All the performances have so far found appreciative audiences, which vigorously gave vent to their enthusiasm.

Ninth Festival at Haslemere Reveals Forgotten Treasures

Pre-Classic Store of Melody Unlocked—Arnold Dolmetsch, Family and Pupils Perform—A Unique Occasion—Fortnight's Programs Include Early Music of Five Nations

Haslemere, England.—The ninth Haslemere Music Festival, as always under the direction of its founder, Arnold Dolmetsch, opened in the Haslemere Hall with an evening concert of works by Vivaldi and Bach. The program consisted of music for strings of various classes, recorders of different voices, harpsichord and organ, following established custom. The artists were the Dolmetsch family, their pupils and followers.

The purpose of these festivals, it need hardly be repeated, is the cultivation of preclassical music, executed as it was in its own day, by the gentlemen amateurs of the age. Technical perfection is therefore of secondary consideration; the spirit and unity of purpose — mutual enjoyment — everything. And of course, fidelity to style. Hence the instruments are those for which the music was presumably written, even if obsolete. Their modern equivalent, from harpsichord to recorder, are made in the Dolmetsch workshop at Haslemere.

The first program included two concerti by Vivaldi, one for strings, harpsichord, and organ, the other for lute, viola d'amore, muted strings and organ. While the first of these was an ordinary, not unpleasant but quite average piece of writing, the second had great character, especially in the charming simple slow movement. We also had the concerto for four harpsichords by Bach and a violin sonata by Vivaldi. But the greatest success of the evening was a set of Bach's chorales, played in all simplicity and purity of tone on four recorders—a memorable performance.

From Troubadours to Bach

The music of this fortnight's nightly jamboree is the product of five nations—England, Germany, Italy, France and Spain. A good deal of it was new to the majority of the listeners. It ranged from a troubadour song of the thirteenth century to the instrumental works of Couperin, Vivaldi, Bach and Handel, who are the modernists of Mr. Dolmetsch's range.

One of the most arresting works played was a sixteenth-century dance movement, which opened the program of French music from St. Louis to Louis XV. Its rhythmic flow anticipated the nineteenth century in its orchestral design. The melody was hardly less striking, for it had both remarkable force and remarkable character. The troubadour song of the thirteenth century sung by Miss Dolmetsch told the story of a lady whose lover had been slain in the war. The curious effect of deep yet restrained sorrow the music produces would be entirely lost if the song were to be accompanied by a more sonorous instrument than the little harp employed on this occasion.

A Thursday miscellaneous program began with a suite of pieces by John Jenkins (about 1640) for strings and harpsichord. This charming piece was explained by Mr. Dolmetsch to be one of the earliest examples of music for a string orchestra in contrast to the concerted chamber music of the preceding era. Violins (not viols) were used and a dozen or more players took part, led by Rudolph Dolmetsch, Arnold's son. One of the Fantasies of John Jenkins for three viols was added to the regular program in order to show how the composer combined the highest point reached in the old style with pioneership in the new. This exquisite work was played by Mr. and Mrs. Dolmetsch and Cécile Dolmetsch.

A Pavane for five viols by Thomas Tomkins also illustrated the early chamber music, and a suite for pardessus de viole, viola de gamba, and harpsichord by De Caix d'Hervelois showed how far the composition for these instruments penetrated into the music of the eighteenth century. Mr. Dolmetsch played some preludes and fugues from the Well-tempered Clavichord on his own clavichord, and Cécile Dolmetsch sang—or whispered—Purcell's song, The Bashful Thames, with its proper accompaniment of two recorders, bass viol and harpsichord.

Another concert consisted of French and English dances and Courtly Masquing Airs. There was the usual enthusiasm and good fellowship which is a feature of these unique festivals.

Peter Rippen.

Hall and Gruen Master Class

Erie, Pa.—The first week in August Frances Hall and Rudolph Gruen began a six-weeks' master class for twenty members of the Piano Teachers' Association of Erie. Besides private (individual) lessons, there were weekly class lessons, four of them piano playing or interpretation classes, with Miss Hall and Mr. Gruen criticising the pupils' performances. The other two classes are devoted to lectures, Miss Hall talking on technic, Mr. Gruen on interpretation.

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Ormandy Hailed In Farewell Concerts at Robin Hood Dell

Hall Johnson Choir Delights Audience—Kindler Conducts Work by John Powell—Cavalleria and Pagliacci Presented

PHILADELPHIA.—Eugene Ormandy took his leave of Robin Hood Dell on August 2 and was given a farewell ovation by those who listened to his splendid direction of a Schubert-Wagner program. The outstanding work was Mr. Ormandy's reading of the Schubert Symphony No. 7 in C, in which he gave much consideration to contrasts and dynamics, eliminating some of the repetitive matter by judicious cuts.

The second half of the program was made up of excerpts from Wagner operas, each given careful and imaginative performances by Mr. Ormandy. The numbers were the Passage of the Gods into Valhalla from Das Rheingold; Wotan's Farewell and the Magic Fire Music from Die Walküre; Forest Murmurs from Siegfried; Funeral March and closing scene from Götterdämmerung. Mr. Ormandy was recalled again and again, and finally, after the musicians had left the stage, he was brought back once more to acknowledge the applause.

HALL JOHNSON CHOIR SINGS

Hall Johnson and his choir appeared at the Friday and Saturday concerts at the Robin Hood Dell and were accorded an enthusiastic reception. Mr. Johnson and his choir are considered outstanding exponents of Negro music and the well trained and blended ensemble does exceptionally fine work.

The first half of the program was conducted by Saul Cohen Caston, first trumpet in the orchestra and assistant conductor during the summer season. Mr. Caston led the orchestra through a list including Berlioz' Le Carnaval Romain, excerpts from Carmen, Rimsky-Korsakoff's Introduction and Cortege de Noces and Wagner's Tannhäuser overture. He is a conductor of imagination and musicianship.

HANS KINDLER WELCOMED

On Sunday evening, the Dell audience welcomed Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., and former cellist of the Philadelphia Orchestra. His program included the prelude to Wagner's Die Meistersinger, Tschaikowsky's Nutcracker Suite, Handel's Largo, Grainger's arrangement of the Londonderry Air; Natchez-on-the-Hill arranged by John Powell, and Brahms' Hungarian Dances Nos. 5 and 6. These drew such vigorous applause that Mr. Kindler offered Moussorgsky's Chant Russe as an extra number at the close of the first half, and had to repeat the Brahms Dance No. 6. He was recalled several times at the conclusion of the program, the hearty applause a fitting tribute to his art and powers of leadership.

DUAL OPERA BILL

The two inseparable favorites Cavalleria Rusticana and I Pagliacci were given on Monday night, with Alexander Smallens conducting in his best form and the chorus doing some of the best acting and singing of the season. Each presentation was highly effective. In Cavalleria Rusticana there was a newcomer to this series in the person of Della Samoiloff, who, both dramatically and vocally, proved a fitting Santuzza. Mario Duca scored as Turiddu, a rôle that seemed especially suited to him.

Irra Petina (Lola) gave substantial proof of her abilities as an actress and singer; Alfredo Gandolfi was an excellent Alfio; and Edwina Eustis handled the part of Mamma Lucia with originality and skill.

In I Pagliacci, there were several others new to the Dell. Pasquale Amato was an arrestingly dramatic Tonio, whose voice admirably filled all the requirements of the rôle and whose acting had finish and power. Another first Dell appearance was Rose Tentone, a talented soprano, who took the part of Nedda. Miss Tentone had made her operatic début in the same rôle a short time ago in Cincinnati. Her conception of Nedda was somewhat away from the traditional, but convincing and consistent and she used her pleasing soprano well. Aroldo Lindi was Canio and displayed a voice of admirable quality to excellent advantage. Barre Hill found the rôle of Silvio well adapted to his voice. Albert Mahler made much of the part of Beppe and was given enthusiastic acclaim for his singing of the Serenade. Throughout each performance Alexander Smallens' conducting was largely responsible for the consistent and assuring *tempi* and he received much recognition from the audience.

E. F. S.

The Mystic Realm

(*Continued from page 6*)

"More likely another kid," construed another.

"That sure would drive him nerts," commiserated a third.

"Funny name to give a child, though," volunteered another. "Who ever heard of 'Excelsior' outside of a packing box?"

It was several hours later when J. S. had quieted down sufficiently to make an explanation to his friends, and then no one had the least doubt of his lunacy. He explained over and over again that he had slain the bugbear of the ages—the comma of Pythagoras—and that it would never more trouble the musical world for he had divided it into twelve equal parts and divided them among the twelve semi-tones of the octave so that in the future all intervals would be beautifully in tune although slightly out of tune, and that one would be able to play in any key, and that they would all sound alike, and so it would make no difference whether, etc., etc.

How frightfully monotonous that would be—to have all the keys sound alike—opined the many. Music must have piquancy like Limburger Käse or leberwurst and if you deprived it of its one discordant element it would become so flat that dishwater would be nectar in comparison.

"Take away our lives but leave us our superstitions," has ever been the cry of the stand-patters, which is the reason that Bach's contemporaries would have nothing to do with this revolutionary idea excepting to deride it. To have done otherwise would have been an acknowledgment that someone else was smarter than they, and that would never do.

ETERNAL HUMAN NATURE

Human nature was just the same then as now. The big-wigs of that generation congratulated themselves on their conservatism and told the world how lucky it was to have them as a balance-wheel to keep the old globe from ricochetting off into space and emulating Phaeton with his stolen chariot and fiery team.

But Bach was not in the least discouraged by the lack of understanding among his friends and neighbors and continued to tune his own clavichord and harpsichord according to his new idea of equal temperament. Other musicians in Leipsic came over to hear how the new tuning sounded and, although they admitted "it was pretty smooth," they wouldn't adopt it. But they did go away and relate that Bach had used magic on his instruments and he had better look out or the devil would get him if he did not mend his ways. Yet the only effect of this propaganda was to send more musicians to Bach's house to hear what came to be known as the "magic clavichord." They came from far and near and were still coming when the old gentleman received his crown and a golden harp, tuned in equal temperament, from Saint Peter.

JOE MASTERS THE JOB

But the secret of equal temperament did not die with its inventor for all of the sons of Bach had been instructed in its application and in the course of the following centuries the system spread to all parts of the civilized world—even to Joe Roberts on his farm at Podunk (or wherever it was). For, after about six months of intensive study and work in Chicago Joe felt that he had mastered the job he had set out to do and went home filled with the determination to conquer the piano as it had never been conquered before.

Joe was busily at work at home tuning his own piano the day after his arrival and at the same time telling his mother the wonderful story of Bach—for his imagination had been fired more by the picture of this old musician and tuner than by anything else he had read or heard during his stay in the big town.

AN UNEXPECTED CALL

Just as he finished setting what he considered a "perfect temperament" the telephone bell rang and his mother went to answer it.

"Why, yes," he heard her say. "Yes, he got back last night and right now he is fixing his piano so he can practice on it again.—Yes—maybe—I'll ask him—just a minute."

Then turning to her son:

"Joey, Mrs. Schmalz wants to know whether you can fix her piano? Annie ain't had a lesson for so long because it's so bad. She says she'll be glad to pay you, same as if you was a regular tuner."

"Hum-m-ph!" exclaimed Joe (in imitation of his father, probably) "I didn't aim to tune any pianos excepting my own when I came back. But for Mrs. Schmalz I think I would do it. Annie ought to have something to practice on. She was going good when I left for Chicago."

HAPPY ENDING

And now, gentle reader, don't you think you could figure out the termination of this romance without too great a strain on your imagination?

Yes, you have guessed it. He did marry Annie Schmalz. He did become the piano tuner for that section of the country, taking over the territory of the tuner who died in the early part of the story. But, although he held Bach the greatest man who had ever lived and an example to follow, he did not emulate him in the matter of progeny. No, Joe and Annie Roberts were moderns and they have a modern family. Their only son is a piccolo player in the Podunk Consolidated School Band.

(*To be continued*)

Aborn Presents Pirates of Penzance

Milton Aborn offered The Pirates of Penzance on August 7. There were many old favorites in the cast. Herbert Waterous was the Pirate King; Frank Moulan the Major General and William Danforth the sergeant of police, and each was capital in his part. For both the lovers Ruth Altman and Roy Cropper and Vera Ross as the maid, the audience applauded vociferously. The good looking chorus really sang and acted and an orchestra, under Louis Kroll, performed well. Mr. Aborn's finger could always be seen in the artistic pie and one welcomes these Gilbert and Sullivanites with loud acclaim.

V.

Brown Plays Works Inspired by Children

Eddy Brown, whose violin recitals have been heard over WOR for several years, has built a program of compositions that were inspired by children. These were played on August 22. Mr. Brown's numbers, together with those played by the orchestra, included Berceuse (Fauré), excerpts from Hänsel and Gretel (Humperdinck), Pavane (Ravel), Golliwog's Cakewalk (Debussy), Children's Scenes (Schumann) and Fairy Tales from Cinderella Ballet (Dupont).

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NEW YORK AUGUST 19, 1933 No. 2784

NIRA, our new economic slogan, might also stand for Nation Intends Restoring Art.

—o—

When a performer and conductor agree, each thinks that he is leading the other.

—o—

In this financial *débâcle* of the nations, B. B. & B. (Bach, Beethoven, and Brahms) has not failed to keep up regular and generous dividends to all the world.

—o—

Some one accuses the Musical Courier of "turning a too exacting and exasperated ear toward modernistic music." If the correspondent had said, "a too examining and expectant ear," he would not have exceeded the truth in his expostulation. However, he may himself be an extreme composer, and therefore we excuse his verbal explosiveness.

—o—

Grand opera, generally supposed last winter by New Yorkers to be *in extremis*, has shown a lively inclination toward recovery. First came the quick public subscription of $300,000 toward a guarantee fund for the aristocratic Metropolitan, and then followed the recent crowded performances of low-priced opera at the Hippodrome. New York has no intention of allowing lyrical delights to perish from this versatile island.

—o—

Music and the N. R. A.

Although the tonal art has to do with certain imponderables that do not fit well into any scheme of economic determination, there are phases of the profession that fall definitely under the sway of the National Recovery Act. In the long run, the engagements of major artists, while not under any trade union rulings, are definitely affected by the amount of money available for expenditure by the average man, and this is vitally influenced by employment and wage factors. Opera seasons, too, derive their support more and more from the average subscriber, since the former wealthy guarantors have found themselves unable to continue their benefactions on the grand scale. Last, but not least, of course, there is the new buying power which will effect sales of musical instruments and the wares of the music publisher.

It is in the trade and employment phases of the musical profession that the National Recovery Act has most scope for influential effect. It is to be expected that the framing of industrial codes in many professions will find a repercussion in some form in music. What will be the effect on the orchestral musician? Will hours of rehearsal be shortened and salaries raised? And what will be the fortune of operatic choristers, who, in cities like New York, also belong to a union? Opera maintains an army of stage hands, electricians, wardrobe attendants, ushers and other functionaries; will these and their employers not have their activities further codified?

Already in the music trades, benefits of the new national economic deal are beginning to be apparent. "Encouraged by recent orders from their dealers," reads an announcement, "and to meet the wishes expressed by President Roosevelt under the National Recovery Act, Steinway & Sons have extended operations in all their Long Island City factories and have added 175 men to their payroll here."

Vast new energy is stirring in the formerly sluggish sea of our economic life.

Only a year ago things looked discouraging for the artist, the teacher and the orchestral musician. When, last autumn, the Musical Courier editorially prophesied a new and striking upturn, there were skeptics who saw only the dark blue tint in their spectacles of pessimism. The confidence of those who predicted a new era of musical prosperity seems increasingly to have been justified. The season ahead of us promises to be, if not a boom year similar to those immediately after the war, at least one of important and influential activity, in which the memory of recent *débâcles* will be wiped out. New beginnings will be made in every phase of the art, and when the old feeling of firm earth under one's feet will bring renewed confidence to every member of the profession.

Of this new era, only those will reap the benefits who are alert, progressive and intelligent enough to present their services to the public in the most effective way. Now is the time for the ambitious musician to pave the way for a winter of major effort. Plans must be made early; contacts laid, and—most important of all—the public must be acquainted with the thing one has to bring before it. New buying power is growing throughout the nation; it is up to the individual artist and teacher to capture the benefits which the New Deal provides.

—o—

Melody as She Is Wrote About

In The Musical Times (London) of August, a writer who signs himself "Feste" and runs a regular department called Ad Libitum, has some arresting things to say about written descriptions of music, and comes to the conclusion that no words "adequately 'explain' the unexplainable thing we call music"—an opinion which is axiomatically true.

When musicians or expert music appraisers and analysts write about music, they appeal as a matter of course to readers who also have a correct technical and æsthetic understanding of the art. Such writings have suggestive and often practical value to truly musical persons, but mean nothing to those who are tyros in scientifically ordered tonal creations and are anxious to learn something definite about them. Readers of that kind are appealed to mostly by "music appreciators" who in the main consist of amateurs, both as musicians and critics.

"Feste" says with complete acumen: "The amateur writers on music—poets, novelists, scientists and what not—who base most of their views on the absurd theory that the more you know about music the less you perceive of its essence, have done plenty of damage; above all, they should be cursed for their belittling of technic. They imply that it is necessarily opposed to the æsthetic, whereas it is the tool that brings the æsthetic into being." The same commentator also adds some sharp paragraphs about the sort of "appreciation" which is "a mixture of sentimental gas, small talk about the composers, and unauthorized titles and 'programs' for abstract works."

Many novelists have written about music in exactly the sentimentally gaseous style by which "Feste" is so rightly exasperated. Not often is the tonal art handled in fictional form as deftly and authentically as has been done, for instance, by George Moore, and D'Annunzio. Of the younger novelists, perhaps the best informed musical writing has come from Aldous Huxley, Beverly Nichols, Franz Werfel, and the late Arnold Bennett. Fine musical essays have come from the pens of Shaw and Mencken.

"Feste" quotes at length in his article, from the recently and posthumously published Journal by Bennett. That author played piano, was a regular attendant at operas and concerts, and knew his classical symphonies especially well.

In 1925 he wrote: "I went to the opera three times, Rosenkavalier, Tristan, and Valkyrie. . . . I liked them much better than ever, and stand more impressed than ever by the bigness of Wagner. I used to be overawed by the mere achievement, apart from its creative force. Now I am not. After all, creatively, these operas are very simple, and the artist is tied by scarcely anything in them. He is is an ideal world. He hasn't got to think of half so many things as a novelist in a long realistic novel. The hardest mere 'work' is the scoring, and many composers could and do score with far more complexity than Wagner. Still, the power and the beauty of Wagner are staggering."

It may seem strange to have Wagner's operas referred to as "simple," but in a sense, Bennett is right, for a look at the composer's manuscript scores shows how few changes he made after his creative mind had conceived and worked out the opus. He appeared to be transcribing a mental photograph. One has only to examine the Beethoven note books and manuscripts to understand the difference between the labor processes of the two masters.

An acute criticism of the worst phases of opera is found in the comments of Bennett after a performance of Les Huguenots which he heard in Nice:

"Last night Les Huguenots, with Gramer (tenor—not bad) and Gellay (soprano—bad), the worst operatic performance I think I ever saw. It showed up the marvellous absurdity of the operatic convention. Female hags, really and visibly old, in chorus; also men nearly as ugly and equally wooden. The ballet comic in its puerility and ugliness. . . . Tenor good, but a putrid actor and a fop of the worst description in his self-complacency. Groupings idiotic. Orchestra bad. Intonation seventy-five per cent bad. The thing left the audience indifferent except for a few high notes. It is wonderful how in these performances some individual will be found to cry 'Bravo' at any imitation, however feeble, of a showy thing. This happened at the end of a *pas seul* of the most mediocre sort. When a song pleases at all, the *pleased* at Nice will begin to applaud before it is over."

An illuminative paragraph is this, penned after the last of a series of six Chopin recitals given in London by Leff Pouishnov: "Quite a good audience. What fame—Chopin's—to stand six consecutive evenings after a hundred years." (Nevertheless, "Feste" recalls that on another occasion, Bennett called Chopin's Funeral March, "not the equal of Handel's.")

If all literary men were as discerning and well versed in music as the late Arnold Bennett, the world of readers would have been spared much of the tosh, drool, drivel, and "gas" that have appeared in novels and short stories dealing wholly or in part with the dangerous tonal subject.

Of the poets, the best versed in music were Milton and Shakespeare.

Coming down to our day, it is a pity that G. B. Shaw never wrote a play or novel exclusively about music. He knows the topic thoroughly, but possibly he dislikes it as a literary medium. He used to be a music critic. . . .

—o—

Vocal Racketeers

Premier Benito Mussolini, pressing his reforms in Italy, has issued a decree to the effect that no vocal teacher will be allowed to operate who does not possess a diploma from a recognized academy.

While one doubts whether the measure could put a stop to all vocal quackery in Italy, at least it is a forceful step in the right direction, and parallels the previous regulations which Mussolini imposed upon dishonest agents and impresarios who preyed upon gullible young opera singers—especially Americans with enough money to buy appearances and favorable press notices in various Italian cities.

There would still remain, however, the possibility of procuring diplomas from "academies" which might make a practise of selling such documents, and therefore the Duce should order also a searching inquiry into the qualifications of all Italian music schools and conservatories which have vocal departments.

If this is done, American singing aspirants who go to Italy to finish their studies could feel a sense of security which hitherto has been disturbingly absent. In many cases they have gained nothing, but they have lost their time and their dollars.

Of late years, the word *maestro* had lost something of its original dignity. Evidently Mussolini means to maintain its prestige in the future.

VARIATIONS

By Leonard Liebling

PALMA (MAJORCA).—All Palma turned out for the Sunday afternoon bullfight yesterday. On foot, in trains, buses, taxis, and private cars, thousands of enthusiasts who wished the *toros* no good, advanced upon the open air arena and packed it to full capacity. The spectators pay according to whether their seats are "in the sun," or "in the shadow." As the day was swelteringly sunshiny, the shadowists felt themselves thrice blessed.

The proceedings opened with the traditional brass band music, procession of colorful *picadors, banderillos,* and *matadors,* and salute to the "president" in charge of the occasion. Around me was much well informed discussion regarding the possibilities of the coming six events which constituted the *corrida.* Opinion seemed divided concerning the merits of the warrior bulls, their militancy being questioned by various experts who had visited the animals in their pens. It appears that they had not been procured from any of the aristocratic breeding farms

OUTSIDE VIEW OF PLAZA DE TOROS (BULL RING) AT PALMA DE MALLORCA

where the most aggressive specimens are raised. (The disparaging critics subsequently turned out to be right).

The three *matadors,* each engaged with two bulls, were Manuolo Bienvenida, just under twenty years old; Jesus Solorzano, and Pepe Gallardo. Especial interest centered in Bienvenida, as this was only his second appearance since he had been seriously torn and tossed by a bull in the Madrid ring a month or so ago. The real test of a *matador's* mettle and talent lies in his courage, or the lack of it, after he has had his first experience in being punctured, trampled, and flung into the air. We had not long to wait in order to pass upon young Bienvenida's quality. He drew the first bull, one of moderate temperament, but nevertheless the lad showed extreme respect for his competitor, properly figuring that horns are horns, no matter how lowly their possessor might rank as a gladiator in the world of beef. Bienvenida dispatched his victim in not too quick time, and with a degree of caution that failed to win any degree of admiration from the *aficionados.*

Three of the fights were downright flops from the standpoint of the experts, even though in one, a *picador's* horse offered itself as a sacrifice on the altar of glory. The horses' bellies and flanks are protected by a sort of mattress padding, but on this occasion the bull's horn tore through the flimsy cloth armor, and as a result, a good deal of equine interior distributed itself over the ground. The band played a jolly air, and a team of galloping horses dragged their dead fellow from the arena.

It took over half an hour for Gallardo to finish his first bull, an undersized animal that seemed in holiday mood and evinced a desire to play. He gazed sympathetically upon the red cloaks flourished about to rouse his temper, romped skittishly with the *picadors* and their horses; looked upon the piercing barbed shafts of the *banderillos* as so much tickling; and cavorted, side-stepped, and tangoed with the sanguinary *matador,* who bent five swords upon the bull's spine before the sixth finally found a fatal spot.

Another bull furnished an exciting experience that led to uproarious protests from the devotees. He could not be goaded into showing any fight, and he was badgered so long before being ready for the *matador,* that the crowd shouted commands to have the pacifistic animal driven out of the arena. The president refused to assent, however, and finally he waved a red handkerchief, an action that drew forth howls of anger and derision and led excitable spectators to hurl cushions, hats, and even bottles into the arena. The reason for the demonstration was quickly evident. The red handkerchief was the signal for the use of a species of barbed shafts, which after being driven into the bull's shoulders, exploded with reports like those of firecrackers, and caused smoke and flame to rise from the spots of seared flesh. It was to the credit of the *aficionados* that they objected to the needlessly cruel spectacle, and left the president in no doubt as to their opinion of his judgment. A small riot seemed imminent, but just then Jesus Solorzano, the *matador* (who showed no mercy in spite of his name) did some rapid and very virtuoso work with cape and sword, and instantly the cries of rage turned into an admiring chorus of breathlessly fervent "Olés," uttered rhythmically, in unison, and timed with each graceful bodily pass and weave of Señor Solorzano, as he swerved his abdomen an inch or so away from the sweeping horns of his enraged adversary. The bull dead, the ring attendants cut off the ears, and the Señor tossed them as coveted tokens to the crowd of men and boys that milled about him in adoration as he walked from the scene of his heroic triumph. . . .

* * *

I hope that you do not interpret my description as a condemnation of bullfighting. I enjoy it as an exciting spectacle. I have no pity for the bulls, knowing that they face slaughter under any circumstances. I cannot summon up indignation over the "cruelty" of the *toros* game, when I recall having seen youths kicked to death on the football field; rival racing jockeys pushing each other fatally under the hoofs of the horses; and steeplechase riders expiring in front of the grandstand after spectacular falls. To say nothing of the incident shortly before I left New York, when from a ringside seat at Madison Square Garden, I saw the famed Mr. Primo Carnera literally punch Mr. Ernie Schaaf into the hereafter, for he died next day in the hospital.

* * *

George Copeland was encountered just as I left the bull ring. "A highly unimportant *corrida,*" he commented. In other words, they *picadored* the bulls unimportantly and killed them just a little.

* * *

Sometimes one has to go far afield for news. In Palma I learned from an intimate friend of the late Nellie Melba that she possessed the most perfect nasal and throat cavities in the world, never had a cold, never coughed or sniffled, and never used a handkerchief in her life for the purpose it is chiefly intended to serve.

* * *

From the annual Bohemian Jinks in the famous redwood grove of California, I receive a postcard, as follows: "It's a lie that the East and West never meet. We three disprove it, by sending you this greeting from under the wonderful big trees. Yours in tone, Charlie Cadman, Gene Buck, Henry Hadley."

* * *

Another communication is this:

Brooklyn, N. Y., August 4, 1933.

Dear Editor:

It seems that during your absence from the Musical Courier, strange facts have been making their way into that esteemed magazine.

For instance, re your issue of 8/4/33, page 9, column 4:

In our reading of miscellaneous Wagneriana we have heard whisperings of the relationships between Richard Wagner and Cosima von Bülow (née Liszt) but this is the first we have heard that she was his mother. It may be that the altitude at Triebschen is too much for your correspondent but I hope that we have not been hoodwinked all these years.

If my memory serves me correctly Marie d'Agoult's daughter was R. W.'s wife, so please correct this in your publication.

Very truly yours,

HOMO SAPIENS.

* * *

To pianists: Do you know the Malagueña, by Lecuona?

* * *

To composers: Look for marvelous transcribing material, in the collections of Catalan folk songs.

* * *

Add to progress of civilization: The anti-tipping law has just passed in Spain.

* * *

Conchita Supervia, one of the singing idols of Spain, has many admirers in Palma.

They will be pleased to read this in the July issue of The Sackbut (London) from the pen of Ursula Greville:

There is no singer I have ever heard who possesses a fuller mastery of the innuendoes of florid singing. It is not just youth and its attendant flexibility. I give her my homage untinged with envy when I realize the hard work that charming young girl must have put in to become so much a master of the technical side of her art. . . .

There are many singers who could take a lesson in gracious manners from Conchita Supervia. I should like to know her personally. She is one of the few to recognize that without the help of a first-rate accompanist the most subtle points of a singer's art go by the board. There was the feeling of give and take all the time, and her quick smile of appreciation at the end of one song, when Ivor Newton had done something in its way as lovely as her own exquisite work, was self-revelatory.

I have a special affection for Ivor Newton. He has that quality of complete self-effacement which is the result of conscious control, and I have never heard him say one disloyal word about any of the singers for whom he plays. I am quite sure that that kind of integrity comes through to a discriminating audience, if only as a complete sense of comfort that things will go all right while he is at the piano.

* * *

Tito Cungi, young Italian tenor, did some admirable impromptu singing at a party the other evening. "You should go into grand opera," I told him. "I was with Fortune Gallo's company in America," he replied, "and sang leading rôles in that organization."

* * *

Building operations have developed enormously in Majorca since last year; new hotels are in evidence; the roads show marked improvement; Palma reflects the atmosphere of a miniature metropolis. It has first class film theatres; tramcar lines; excellent metred taxis; a nearly completed *fronton* (arena) for *jai alai,* that most lively of all athletic games; and a presentable racetrack for trotting horses. The racing here is honest, for I won 600 pesetas, and received the money.

* * *

You can have excellent shoes made to order in Palma, for four dollars per pair.

* * *

And a delicious hot chicken patty with an entrancing glass of dry sherry, depletes your purse to the extent of exactly eight cents.

* * *

Spanish beer is excellent, and that is why I understood the local proverb, which has it, "Qui beu cerveza, viu cent anys." (Who drinks beer, lives a hundred years.)

* * *

INSIDE VIEW OF PLAZA DE TOROS AT PALMA DE MALLORCA

The other day a Palma motorist who had parked his car before his home, found this note in the vehicle, signed, "Policeman No. 67": "This being the second time your indecent car has been found abandoned in the road, impeding the traffic of the neighborhood, you will please to leave in it the sum of 25 pesetas and a bottle of legitimate rum, which I will pass and collect at five this afternoon, in which case it will not be necessary for you to go to court in Palma."

* * *

At the showing of an American gangster film in this city, I said to a local government official, "I wonder what you must think of my country?" With exquisite Spanish courtesy he answered: "Well, we have many anarchists in this land, you know."

* * *

Indignation remains rife here about the article which Theodore Pratt wrote in the July issue of The American Mercury, defaming Majorca and its native inhabitants. The piece of writing was translated in the Palma newspapers, and as a result, a band of excited Mallorquins stoned the house of the author, and the police requested him and his wife to leave the island. This incident followed by a few days the jailing of five Americans whose alcoholic joy led them into attacking a military guard and almost putting his eye out. The Pratt article and adventure and plight of the bilulous quintet have led outsiders into a wrong opinion of Majorca and its ways. The place is not a rowdy picnic resort, or a paradise for inebriates. Some of our compatriots here have had to learn that useful lesson.

Dresden Opera and Concert Events of Year Reviewed

(Continued from page 5)

At the end of the season, while the rehearsals were going on for Arabella, a jolly little operetta of Johann Strauss, Ali Baba and the Forty Thieves, ran every night for a couple of weeks (something quite unprecedented in the annals of the Staatsoper) and drew full houses, to the joy of the management. It seems to prove that it is a good thing to get away from old traditions once in a while.

RETHBERG ACCLAIMED IN HOME TOWN

In May, Elisabeth Rethberg sang three guest performances in three different rôles, Elisabeth in Tannhäuser, Elsa in Lohengrin and Leonora in Fidelio. This was the first time she had ever sung in Fidelio, and Dresden, her old home town, was accordingly flattered and delighted. The critics all agreed that her singing in Tannhäuser was superb.

The twelve symphony concerts given by the State orchestra contained several real novelties and many first Dresden performances. Fritz Busch conducted these concerts until his untimely departure at the beginning of March. He was always greeted by storms of applause before and after each number on the program, but the fickle public applauded all the numberless guest conductors who succeeded him in the same enthusiastic manner.

One of these guest conductors, Dr. Karl Böhm, has been appointed Fitz Busch's successor as general musical director. Dr. Böhm at present holds a similar post in Hamburg and will be unable to leave his post there until June, 1934.

A HEIFETZ DÉBUT

Concerts in Dresden this last season have ben few and far between. Fritz Kreisler gave the first and as usual had a packed house, with all the notables in musical circles present. Jascha Heifetz played here for the first time this year. Dresden, which is somewhat provincial, does not always know about world-wide celebrities, so that the hall was but sparsely filled, but the knowing few gave Heifetz a real ovation and were very appreciative of the wonderful program, which was magnificently played. Beniamino Gigli drew a large audience at his concert, but Jan Kiepura's did not come off, for political reasons. Kiepura is a Pole. At her only concert here, Mme. Rethberg sang German Lieder and remained true to her program even when the audience demanded an aria as encore at the end of the concert. Mildred Roberts, a talented and promising young American violinist, pupil of Prof. Henri Marteau, gave a successful and well attended concert at the end of the season.

Amsterdam Season Closes with Symphony Concerts

Orchestra Led by Edward van Beinum

AMSTERDAM.—A series of five popular Sunday evening concerts ending on July 16 rounded off this year's activities of the Concertgebouw Orchestra. Under the conductorship of Edward van Beinum a variety of works was presented, with a number of interesting soloists. Among the most eloquent of these belonged the tenor Jacques Urlus, who gave us the Gralserzählung from Lohengrin and Walther's Preislied in fine style. An agreeable novelty was Mozart's concerto for flute and harp, ably performed by Karl Willeke and Rosa Spier while a concerto for organ by Handel, with Jan Nieland as soloist was a rare treat.

Joseph Pembauer, ûnique in his pianism and in the tradition of the "old school" which he bears with him was superb in Liszt's A major concerto and Brahms' double concerto for violin (Jo Hekster) and cello (Jean Aerts) was given a musical and finished reading. Besides some favorites by Bach, Beethoven, Dvorak and Tschaikowsky were supplemented by Alfred Roussel and the young Hollander, Johann Winnubst.

EVELETH VAN GEUNS

Foreign News in Brief

Schuricht for Berlin Philharmonic Choir

BERLIN.—Prof. Carl Schuricht, who succeeds Bruno Walter as chief conductor of the Gewandhaus in Leipsic, has also been made conductor of the Berlin Philharmonic Chorus, in succession to Otto Klemperer.

R. P.

American Singers at Berlin Opera

BERLIN.—Several Americans have been engaged for leading rôles at the Staatsoper during 1933-34. These include Dusolina Giannini, who will sing Carmen; Suzanne Fisher, Margery Booth and Charles Kullman. Another American singer, Emanuel List, baritone also remains, despite his racial "handicap." Other artists to be featured there include Elisabeth Rethberg, Maria Müller, Lotte Lehmann, Maria Ivogün and Alexander Kipnis.

Welsh Coal Miners Win Choral Prize

WREXHAM, WALES.—The choral competition of August 10 at the national Eisteddfod was won by the Ystalfera Choir, made up mostly of Welsh coal miners. The contesting bodies included one English and six Welsh choirs, totalling 1,200 singers. Both men and women took part. David Lloyd George and Lord Gladstone took part in the festival ceremonies.

R. P.

Reinhardt Asks for French Citizenship

BERLIN.—Max Reinhardt, theatrical producer, who was ousted from his post at the Deutsches Theatre last April when the Nazi regime began, has applied for French citizenship. Mr. Reinhardt has been residing at Saint-Tropez, on the French Riviera. It is reported that he contemplates producing plays at the Theatre Pigalle, Paris.

C.

A METROPOLITAN RHINE MAIDEN REVERTS TO TYPE

I SEE THAT

Frederick Stock, conductor of the Chicago Symphony Orchestra, is now on his way to Europe where he will take the cure at Bad Gastein, Austria. Mr. Stock is to return to Chicago the latter part of September to begin rehearsals for the 1933-34 season of the orchestra, which he has headed for twenty-six years.

* * *

The Municipal Band of Baltimore will broadcast a special concert over an NBC network on August 22, from WBAL, Baltimore. Although this band of eighty-five musicians, many of whom are radio and concert soloists, has been one of the summer features over WBAL for the past eight seasons, this will mark its first appearance on the network.

* * *

Pasquale Amato and Mrs. Amato were among the passengers on the SS. Paris, which sailed from New York on August 11.

* * *

Frances Hall and Rudolph Gruen will broadcast an all-Chopin program on August 20 from Station WTAM, Cleveland, through WEAF. Miss Hall will play a valse, a rondo and the Butterfly Etude; Mr. Gruen, the Black Key Etude. The two artists are to join in playing two etudes in G flat.

* * *

Virginia and Mary Drane, violinists, played with Joseph Littau and his orchestra in Concert Footlights over Station WJZ on August 17.

* * *

Vivienne Huapala Mader gave a concert of authentic Hawaiian music and dances at the McMillin Theatre, New York, on August 16.

* * *

Marguerite Potter lives in Norwich, N. Y., at Chenango Lake during the summer. Her book of poems, entitled With Wings Outspread, contains sixty-three pages, and is published privately.

* * *

Fred Patton, now one of the heads of the vocal department at Michigan State College, will portray the role of Kurwenal in the concert performances of Tristan and Isolde which the Cleveland Orchestra is giving on November 30 and December 2.

* * *

The New York String Quartet played three concerts for the summer students at Columbia University on July 25, 26 and 28.

* * *

Gdal Saleski's suite for string quartet was played by the Pro Arte String Quartet at Mills College, Cal., on June 25.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 5—September 30	London	Promenade Concerts
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

OBITUARY

Paul Hillemacher

PARIS.—Paul Joseph Wilhelm Hillemacher, composer, died at his home in Versailles on August 13 at the age of eighty-one years. With his younger brother, Lucien Joseph Edouard Hillemacher, who died in 1909, he formed a unique musical collaboration, all their works being produced together and signed with the pseudonym, P. L. Hillemacher, the initials taken from the first name of each.

M. Hillemacher was born in Paris on November 25, 1852; both he and his brother studied at the Paris Conservatoire, and both won the first Rome Grand Prix, Paul in 1876 and Lucien in 1880. Among the works they produced in collaboration were a symphonic legend, Loreley, which won the City of Paris Prize in 1882; a number of operas, among which were St. Megrin (Brussels, 1886), Orsola (Paris Opéra, 1902), Le Drac, and Circé; the short operas, Une Aventure d'Arlequin and Le Regiment qui Passe; incidental music to plays, pantomimes, the cantatas, orchestral suites and songs. Since his brother's death, Paul Hillemacher had composed a number of works alone, including the opera Fra Angelico, produced at the Opéra-Comique in 1924.

N.

William Shakespeare

CINCINNATI.—William Shakespeare, eminent vocal teacher, passed away in Cincinnati on August 8 at the age of fifty-three. Mr. Shakespeare was born in London and educated at Harrow. He studied voice under his father, who was a well known teacher. Coming to America twenty-five years ago, Mr. Shakespeare first taught voice in Toronto, then moved to Chicago, where he remained for many years. Last September he came to Cincinnati to teach at the College of Music.

He was buried in London, Ontario, the home of his widow, Mrs. Dorothy Shakespeare, on August 10.

Edgar E. Coursen

PORTLAND, ORE.—Edgar E. Coursen, for more than forty-three years organist at the First Presbyterian Church and at one time conductor of the Portland Symphony Orchestra, died here on August 9, aged seventy-two. Surviving are his wife, Annie F. Coursen; a daughter, Mrs. Maurice H. Barnes, and a sister, Rose Coursen Reed, all of Portland, and two sisters in San Francisco, Mrs. Phillip Davis and Mrs. James Campbell.

J. R. O.

Henry Watterson

SARATOGA SPRINGS, N. Y.—Henry Watterson, retired music publisher, died here at his summer home on August 9. He was sixty-three years old. Mr. Watterson was one of the earliest to recognize the popular appeal of jazz. He also was among the first sponsors of moving pictures and radio. He is survived by his widow and a son, Frank Watterson, who has a music store in Cincinnati.

Alfred O. Wilgereth

ROCKFORD, Ill.—Alfred O. Wilgereth, director of the music department of Rockford College, met his death on August 9, when an automobile in which he was riding crashed into a freight train. With him was Dr. William A. Maddox, president of the college, who was also killed. Mr. Wilgereth, who had been a member of the Rockford College faculty since 1923, was a brother-in-law of Elisabeth Rethberg of the Metropolitan Opera Company. He leaves a wife and a five-year-old daughter.

Leo Hauser

PARIS.—Leo Hauser, American architect, died here on July 30 from heart disease after a lingering illness. He had lived in the French capital for over twenty years and was the friend of many eminent musicians. Himself an amateur violinist and musician of parts, he came by his musical talent naturally, his uncle having been Miska Hauser, the violin virtuoso and composer. His sister, Josie, gained eminence as a pianist (pupil of Joseffy) and a brother, Alfred, played in many of the American orchestras.

Mr. Hauser attended all Parisian musical events of importance and entertained many artists at his apartment in the rue Caumartin. He was known also as a wit, art collector, and one of the typical and last figures of that real and ideal Bohemianism which flourished for so many decades in the art life of Paris. Mr. Hauser's remains were cremated and his ashes will be brought to New York for burial, by his sister, Mrs. A. H. Sims.

L. L.

Alice Johannsen Spieker

Alice Johannsen Spieker, formerly a concert singer whose career had taken her throughout Europe, died on August 8 at the home of her daughter, Mrs. George W. Kern, in Forest Hills, N. Y. Mrs. Spieker was born in St. Petersburg seventy-seven years ago. She was the daughter of the late Julius Ernst Christian Johannsen, Danish theorist and director of the Petrograd Conservatory, and Sarah Major Johannsen. Her music education was in charge of her father, and after its completion Mrs. Spieker sang in Vienna, Milan and Turin. She married Dr. Eduard Spieker, a German educator. After living in Russia, Germany, England and Italy, Mrs. Spieker came to America to live with her daughter. Besides Mrs. Kern, she is survived by another daughter, Mrs. Lillian Gerhardt, living in Germany.

Mario Marchesi

MILAN.—Mario Marchesi, former prompter for the Metropolitan Opera Company, died here on August 7. He was seventy-one years old. Mr. Marchesi began his association with Gatti-Casazza when the Metropolitan's impresario was general director at La Scala. In 1908 Mr. Marchesi became chief prompter for the New York opera house, a post he held for sixteen years. At the end of this period, which completed twenty-five years of working with Gatti-Casazza, the latter presented him with gold watch and chain. Mr. Marchesi was the author of several musical compositions.

C.

Kitty May Coates Wood

FLUSHING, N. Y.—Kitty May Coates Wood, retired concert singer known professionally as Kittie Coates, died at her home here on August 6. Mrs. Wood, who was a native of Marcy, N. Y., had appeared in song recitals and once was soloist under Leopold Damrosch. New York also heard her with the English Opera Company. After retiring from the stage, she married Charles E. Wood and resided in Astoria for more than forty years, moving to Flushing more recently. She was sixty-one years old. Only her husband survives.

Marie Ida Grasse

Mrs. Marie Ida Grasse, mother of Edwin Grasse, blind violinist, organist and composer, died at the New York home of her son on August 8. A native of New York, Mrs. Grasse married Dr. Grasse, a dentist, in 1883. He died in 1931. Mrs. Grasse devoted herself to her son, who lost his sight in infancy. Despite this handicap, however, he achieved prominence in the music field. Her death finds him her only survivor.

Musicales

Juilliard Audience Hears Gorodnitzki

Sascha Gorodnitzki's recital on August 8 at the Juilliard Auditorium, New York, drew a large audience. His list of numbers presented music of color and interest, aptly chosen to display the artist's gifts.

Schumann's sonata in G minor was followed by four Chopin pieces, and these by Rachmaninoff's Etude Tableau, Romance in F minor and Preludes in C and E flat minor, Flight of the Bumble Bee (Rimsky-Korsakoff-Rachmaninoff) and four episodes from Stravinsky's Petrouchka suite. Mr. Gorodnitzki's is pianism couched in spacious, brilliant style. His execution shows fine strength and control and is capable of dazzling modulations of tone color and stimulating effects of contrast. The sensitive quality of his musicianship was alike apparent in the melodies of Schumann and Chopin, Rachmaninoff's vivid passages and the thematic angularities of the Petrouchka excerpts. The audience was insatiable in their demands for encores, compelling a repetition of the Flight of the Bumble Bee and recalling Mr. Gorodnitzki for two extra numbers and repeated bows. M. L. S.

* * *

Morrey-Jones Concert

On August 7 a large and responsive audience heard the two-piano recital given by Alton Jones and Marion Morrey at the McMillin Theatre, Columbia University, New York. The program follows: concerto for two pianos, C minor, Bach; Variations on a Theme by Beethoven, Saint-Saëns, a group by Casella, two Debussy-Ravel numbers and the Tarantelle, op. 17 and Les Larmes, op. 5 by Rachmaninoff, also the Rakoczy March of Berlioz-Hutcheson.

The program was finely executed and the players were in sympathetic accord with each other. Technically sound, their tonal balance was admirable. Both were cordially received and it was the consensus of opinion that the recital was one of the most pleasurable this summer. V.

* * *

La Forge-Berúmen Series Continues

The seventh concert of the La Forge-Berúmen summer series was held at the New York studio on August 3, and presented Ruth Ebbs, soprano, Florence Middaugh, contralto, and Mary Frances Wood, pianist. Frank La Forge was at the piano for the two singers and contributed his usual artistic accompaniments. Miss Middaugh, the first to be heard, sang two old Italian arias. Her voice is full, sweet in quality and of free delivery. For her second group Miss Middaugh chose three German Lieder and in Die Nacht and Morgen of Strauss she was especially effective. Miss Wood presented two groups and won her audience with her charm and ability. Her attributes include a free-flowing technic, a mellow tone, and depth of musical understanding. She plays with assurance and obtains from her music the full artistic content. Miss Ebbs offered two groups of miscellaneous songs and revealed a voice fresh and resourceful, with excellent breath control and dependable technic. The audience, a capacity one, demanded many encores. L.

* * *

Roeder Students Close Summer Events

GREAT BARRINGTON, MASS.—The series of piano recitals being given by summer students of Carl M. Roeder at Barrington School continued on August 4 with a program presented by Haru Murai, Sylvia Melnick, Dorothy Roeder, Doris Frerichs, Florence Dubinsky and Katherine Braun. Miss Murai displayed her competent technic and excellently developed musicianship in the French suite in G of Bach and Glinka-Balakireff's The Lark. Miss Melnick's flowing tone and flair for color found expression in the Beethoven sonata in E flat, op. 31, Chopin's etude in A flat, and Philipp's Feux-Follets. Miss Roeder and Miss Frerichs joined in a skilfully balanced exposition of Schumann's Andante and Variations. The Brahms Intermezzo in E, op. 116, No. 6, and Ireland's The Island Spell fell to the lot of Miss Dubinsky, who gave them a reading replete with poetic charm. Miss Braun, in two Chopin numbers, exhibited deft technic and projection of melodic content. The episodes of Schumann's Carnaval afforded Miss Frerichs the opportunity to exhibit her gift for tone picturization and contrast. The audience was warmly appreciative of the fine playing of Mr. Roeder's students.

The sixth and closing piano recital at the Barrington School by Carl M. Roeder's summer students took place on August 11. Haru Murai played a Bach-Busoni chorale prelude and Chopin's Ballade in G minor, op. 23; Florence Dubinsky, Dohnanyi's Rhapsode in F. sharp minor, Doris Frerichs, Griffes' The White Peacock and a Chopin Barcarolle; Sylvia Melnick, Brahms and Saint-Saëns pieces, and Katherine Braun, a Chopin Nocturne, the Marche from Prokofieff's Love of the Three Oranges, and Albeniz' Triana. The last number was the allegro affettuoso of Schumann's concerto in A minor, played by Doris Frerichs with Mr. Roeder at the second piano.

This concert was a fitting close for a series which has exemplified both the native talent of Mr. Roeder's students and his own expert guidance and development of their gifts. The varying styles of the composers represented on the program were given expression of fidelity and taste, and technical difficulties were met with confidence and ease. The audience applauded warmly. S.

* * *

Rheufina Prescott in Master Class Recital

Rheufina Prescott, a fourteen-year-old pianist, was presented by Edwin Hughes on August 9 in the fifth Wednesday evening recital of a series which is being given as part of Mr. Hughes' summer course at his studio in New York. Her program consisted of the Bach Italian Concerto, the Beethoven sonata, op. 2, No. 3, Arabesque in G by Debussy, Intermezzo Scherzando by Leschetizky, Fantasie Impromptu and Valse, op. 42, by Chopin, and, as a closing number, the Mendelssohn G minor concerto, played with Mr. Hughes at the second piano.

The pianistic and musical abilities of this youthful artist are excellent. She is already equipped with a prodigious technic, but aside from this, she shows musical grasp and emotional power that would attract attention in a more mature player. Her Bach was marked by clarity and a fine rhythmic swing in the first and last movements, while the slow movement as well as the adagio from the Beethoven sonata were given with intensity and depth of feeling. The more modern group was interpreted with ease and spirit, the Intermezzo of Leschetizky being given an especially charming interpretation. Her performance of the Mendelssohn concerto was vivacious, and, in the slower portions of the work, replete with color. The finale, played at a breath-taking speed, brought forth much applause from the large audience, necessitating the young player's responding with three encores. L. R.

* * *

Schofield Artist Pupil Sings at Columbia

Adele Breaux, mezzo-soprano, artist pupil of Edgar Schofield, gave a recital at Columbia University on July 28. She divided her program between songs in German by Brahms, Wolf and Strauss, and in French by Widor, Fauré, Debussy, Duparc, Ravel, Rhené-Baton and Fourdrain. Her diction in both languages was excellent for clarity and purity of accent. The voice is firm in tone and control, pleasing in quality and well adapted to variation of mood. Her accompanist was Paul Taubman, who supplied an artistic background for the singer. The audience was numerous and well disposed. M. L. S.

* * *

Florence Foster Jenkins and Josephine Beach Give Program

An Hour of Song and Story recently was given by Josephine Beach, dramatic reader, and Florence Foster Jenkins, soprano, at Sherry's, New York. Mme. Jenkins sang French songs and German and Spanish numbers, concluding her program with English songs. Mrs. Beach gave a Prologue On the Life and Art of Eleonora Duse and followed this with a dramatic sketch, entitled Giaco's Rights of the Soul. Anja Sinayeff, Russian violinist, contributed obbligatos and Nathan Price was the accompanist of the afternoon. Several hundred people were present. D.

Studio Notes

ARTHUR WILSON

Summer activities of the Arthur Wilson Boston studios include the participation of some of his vocal ensembles in several orchestral programs. Artist pupils were also heard as soloists on these occasions.

On June 29 Lucile Brown sang the aria Il est doux with the People's Symphony Orchestra (Will Dodge, conductor) at Brookline, Mass. At the opening of the Merry Mount (Quincy) orchestral series (Stanley Schultz, director), Frances Madden interpreted the aria, Ritorna Vincitor. On July 16 Esther Carter offered Voce di Donna; and on July 26 the sextet from Lucia, with Mr. Wilson conducting, was sung by Corinne Paine, Evelyn Balzar, Harry Delmore, John Percival, Ralph MacDonald and Ronald Sherman. On this program Mr. MacDonald sang Dio Possente.

Again in the Brookline series, on July 27, Dorothy Robbins was heard in Caro Nome and Mr. Delmore in Cielo e Mar. On August 3, Miss Madden's singing of Ritorna Vincitor was followed by several Faust arias and the trio. In the second and third acts, Marguerite was interpreted by Bernadette Beaudry and in the fourth act by Miss Paine, while the parts of Siebel, Faust, Mephisto and Velentine were handled respectively by Ethel Spencer, Messrs. Delmore, Percival and MacDonald.

SIBYL SAMMIS MACDERMID

On July 30, Sibyl Sammis MacDermid presented Freeda Stein, soprano, in a recital of songs by Haydn, Schubert, Schumann, Campbell-Tipton, Rasbach, Spross, Mana-Zucca, Gilberte, Curran, Bassett and MacDermid. Miss Stein also sang the Ritorna Vincitor aria from Verdi's Aida.

The young singer possesses a voice of excellent range and of dramatic timbre and she has interpretative ability. Her audience gave evidence of hearty approval with its applause. Following a reception, Elton Calkins, tenor, was heard in several songs. N.

LUELLA MELIUS

Luella Melius concluded her teaching season on August 9, by presenting her repertoire class in an interesting recital before an enthusiastic audience. The program was varied in context and the young singers, all of the New York School of Vocal Art, made an excellent showing in the manner of voice production, diction and interpretation. Among those appearing in ensemble numbers were: the Misses Karnes, Tarsanen, Fricken, King, May, Goldberg (in My Song by H. Maurice Jacquet, a member of the faculty) and others.

Katherine Karnes was heard in Rimsky-Korsakoff's Nightingale and the Rose, and Hayfields and Butterflies, in which she revealed a lovely voice of admirable quality and resonance.

In contrast to it was the rich contralto of Marjorie May in the ever popular aria from Samson et Dalila by Saint-Saens. She sang it beautifully.

Tonia Tarsanen, who made a successful radio debut recently, is the possessor of a naturally fine lyric voice which she employs well. She has temperament and intelligence.

Harold Spietza was heard in Faure's Les Berceaux. His voice, rich and vibrant in quality, is handled skilfully. His diction is good and he has a pleasing stage presence. Another singer, Antanas Banys, has an exceptional baritone voice. He was heard in O Thou Billowy Harvest Field and, as an encore, the Evening Star from Tannhäuser.

Fredericka Fricken sang Brahms songs with fluency, of tone and feeling. Evelyn Goldberg, the youngest of the students charmingly sang Ah, Love but a Day by Mrs. Beach, which brought an encore. Constance King chose the aria from Louise and showed fine training as did all the others.

As a finale Mme. Melius and Ralph Errolle sang several duets to the delight of the audience. Harry Noble and Mr. Jacquet furnished the accompaniments. J. V.

LA FORGE-BERÚMEN

The weekly radio program of the La Forge-Berúmen Studios, over the Columbia network on August 3, brought Euphemia Giannini-Gregory, soprano, Marie Powers, contralto, and Frank La Forge, composer-pianist. Miss Gregory, heard in two groups, displayed a rich, agile voice, well-adapted to broadcasting. Miss Powers, who is often heard on the air, gave much pleasure with her fine art and voice. D.

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"An American singer with a cosmopolitan culture, Miss Lillian Evanti has many strings to her bow. Her voice is a flexible, well placed lyric soprano with a mezzo voce of unusual charm."—London Daily Telegraph.

"Miss Evanti, who gave a recital at the Wigmore Hall, is clearly a singer of versatile spirit, who yet is wise enough to define her sphere of interpretation. Hers is a small voice, but so beautifully proportioned in production that she can convey emotional intensity (as in Strauss's Dein Lied Erklang) as persuasively as she can capture the fleeting moment of repose which is hidden in Franz's beautiful Für Musik! She sings with good taste as well as good judgment. Moreover, she has the advantage of a natural poise, which makes her singing natural too. That is an aspect which is too often overlooked by present-day singers."—London Morning Post.

"Miss Lillian Evanti, a lyric soprano from America, showed first rate taste in the arrangement of her program at her recital last night at the Wigmore Hall. She has genuine musical understanding and a voice of singular flexibility and purity of tone. A very pleasant concert and a singer who deserves to be heard often, and doubtless will be."—London Evening Standard.

"A voice of exquisite quality."—La Sera, Franco Abbiate Milano.

"A superb actress whose voice is warm and emotional."—Arena di Verona.

"A poetic art and faultless intonation."—Il Popola d'Italia Milano.

"Sound and cultured musicianship."—Gazetta del Popolo Torino.

"An irresistible charm."—La Semaine à Paris.

"Her voice is of rare flexibility."—Figaro, Paris.

"The voice is crystal and she has boundless charm."—Comoedia, Paris.

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Jacques Rouché and Walter Rummel Discuss Aspects of Musical Art

(Continued from Page 7)

the musical element proper, there *are* conceptions of these deep factors of interpretation which are *not* abstract but which are concrete, unshakable truths."

"Program construction is one of the most important points to consider in this connection. A program should be like a symphony, a temple, a cathedral or a painting. Each part should harmoniously prepare the way for the following part, and should complete it. A program must have dynamic progression, color gradation, architectural unity. It must act *as a whole* on the listener, must be a living entity, and like a drama, should lead the audience to a denouément where all the characters are solved and the total impression of all the action is resumed.

"That kind of program means infinite work and study, and they have this result. When the concert is over, people will not leave it as they do most cinemas—that is with thousands of detached pictures swirling through their heads and their whole system feeling worn-out, but they will take away with them a complete impression of a dynamically living, musical whole, a whole in which each piece fits into its predecessor and successor, thus forming an inseparable unity governed by one fundamental rhythm. A dynamic whole like that is a 'force' which remains with the listener long after the concert is perhaps forgotten, but unfortunately not many programs are based on this idea. Compositions are jumbled together according to the possibility they offer of astonishing, exciting or distracting the listener so that he skips from one easy sensation to another, or else programs are constructed with a view towards feeding the intellect, and thus become hopelessly historical or chronological.

"In interpretation, as in program making, the main element is again the dynamic. Let us look upon the human body as having two dynamics called pulsation and respiration. Pulsation I liken more to the musical beat, respiration to musical rhythm. Rhythm is the musically living element, the beat is really an unmusical element. Beat and rhythm represent two entirely different worlds. Our breathing represents the individual, the free element of our Being, and its multiple changes and varieties (from calm to excited states, from long to short rhythm and so on) are the dynamic expression of our soul.

Rhythm the Soul of Music

"And so it is in Music. Rhythm is the respiration of Music and the much abused Rubato is the art of musical respiration. But let me insist," Mr. Rummel admonished as he cast another quizzical glance at his Bach and Debussy portraits, "rubato is an art and science that is utterly foreign to most sentimental music lovers. It is an art that can only be studied when the pulsation, or the beat, has been thoroughly mastered. Otherwise rubato will never be a life forming factor—just as human respiration can not express the life of the soul without the pulse sounding the accompaniment. Rhythm is the soul of music and one might say, 'Show me the rhythm of an artist and I will tell you his soul.' It is rhythm that holds the public, rhythm in the program progression, rhythm in interpretation, rhythm in the exteriorization,—all this gives communion with the public. In interpretation, the dynamic element, or true underlying rhythm of a composition is the main element. For want of a better phrase, let us call it its 'big line.' Nowadays a spirit of unmusicality is in the air, and by unmusicality I mean playing a composition by splitting it into various sections, polishing up each one and making the listener aware only of outer structural form. I like to call this conception of musical interpretation the cinematographic conception,—where a whole is made up of many little parts and parcels, often without inner relation to each other. It is the invariable, monotonous and unimaginative beat, whereas the other conception strikes out from the 'big line,' or underlying rhythm of the composition, and only when this big line or life rhythm has been discovered and identified, can one proceed to the working out and adjusting of details and parts. The former way crystalizes, mummifies music; the latter creates music, resurrects it, and makes of it a living force which acts healingly on the public."

Seaside Tunes

Biarritz, noted for its fashionable beach and seasonal crowds of social and artistic celebrities, is rapidly becoming one of the important musical centers of France. Rhené-Baton, director of the musical activities of that place, is this summer conducting over twenty orchestral concerts, and the long list of soloists, engaged to appear with the orchestra or in recital, include Cortot, Thibaud, Arthur Rubinstein, Charles Panzera, Lotte Schoene, Ritter-Ciampi, Joseph Szigeti, Roland-Charmy, Martinelli and the eleven-year-old violinist Paul Makanovitzky.

Mildred Dilling Gives Soirée

Mildred Dilling, harpist, is spending the summer in Europe in travel and concertizing. Miss Dilling, who was engaged this spring to appear in three joint recitals with Yvette Guilbert, gave a *soirée*, following her arrival in Paris, in the salons of Mrs. Susan Ellis. Miss Dilling gave a program of Bach, Mozart, Debussy, Tournier, Regnier, and other composers. Her success was such that, with the extras and encores she was obliged to give, she really gave three programs. Miss Dilling will also be heard in Biarritz this summer.

German Exodus

The influx of German artists and intellectuals continues, and among other things I see Paris becoming the Lieder centre in Brahms, Schubert and Schumann. I have only one note to add to this subject which was touched on in a former epistle. It is announced that Paris is to have a full-fledged German theatre next season, this theatre to make a special point of ministering to the German refugees. The repertoire will consist of works forbidden by the actual German government.

Aufschwung

Parisians had long since been pining to hear some "hot" jazz, about which the papers had told them so much, and of which they had had specimens on the records. Now they know all about it: Duke Ellington and his colored band, assisted by Ivie Anderson (vocalist), Bessie Dubley, Bailey and Derby (dancers), gave two torrid concerts (July 27 and 29) in the vast Pleyel Hall. Without going into an analysis of Duke Ellington's particular type of hypnotizing harmonies and physical rhythms—about which everybody, excepting the French, it seems, has known this long time—suffice it to say that crowds were turned away, that the enthusiasm evinced literally amounted to delirium, that the entire proceedings were taken most seriously (as only the Parisians can take a jazz concert), and that it was the hottest, most sweltering, withering, roasting, baking evening I have ever experienced or witnessed in a concert-hall, and I never want another like it!

Opéra-Comique Reopens

The Opéra-Comique, which closed for its annual vacation, reopened on August 1, with Werther and Les Noces de Jeannette. I underline the announcement because I find there is current a general misconception as to the reason of the Opéra-Comique's closing. That theatre shuts down every summer so that everybody connected with it can get a change and a rest; and this summer's dark nights have not been caused by hard times in the theatrical world, or because the Opéra-Comique is too proud to beg, but simply because vacation time is here, and singers and scene-shifters, like stenographers, are also entitled to an outing.

Cellist Honored

The French government awarded a great many red ribands on July 14. One of them went to Gerard Hekking, the French cellist of the Paris Conservatory, who has this summer been holding master classes in Rochester, N. Y. Hekking is now Chevalier of the Legion of Honor, and both he and the powers that be are to be congratulated.

Irving Schwerké.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—The Saturday night recitals given by Ethel Newcomb at her studio in Whitney Point are largely attended and greatly enjoyed. Miss Newcomb is assisted by her pupils, Mrs. Curtis Brown of London, England; Irene Smith, Binghamton, and Jess Weston, Endicott, N. Y.

Pauline Winslow, of New York, has been visiting her mother, Mrs. George R. Winslow. Miss Winslow is the composer selected by The Seamen's Church Institute of New York to arrange a collection of sea chanties. The institute owns one of the few authentic known collections of sea chanties in existence. These are contained in an ancient book dating from 100 or more years ago. Only the airs are recorded. Miss Winslow is arranging these in four-part song form for male voices. A collection of fourteen has been made, which will be introduced by The Singing Mariners of the Washington Square Opera Society.

Emma Troisi y Zinelli, coloratura soprano from South America, has been a recent guest here. She has toured in concert and opera in South America and Europe.

I. S.

HOUSTON, TEX.—The Houston Symphony Orchestra Association has opened offices in the Chamber of Commerce Building. Conductor Frank St. Leger, is returning from New York early next month, and the season of 1933-1934 promises to be unusual.

Franklin Washburn, and Albert Wiggins, Jr., are arranging artist programs to be given each Sunday evening in the lounge of the Warwick Hotel. On August 6, those appearing were Lillian Weisz, and Albert Wiggins, Jr., piano, Franklin Washburn, violin, and Adelbert Barry, baritone.

The Metropolitan Theatre is giving opera in tabloid form. It is presenting Great Moments from Opera under the direction of Uriel Nespoli, conductor. Ivan Dneproff is the tenor; Eudoxia Bradfield, mezzo-soprano; Amy Jean Keese, soprano; Joseph Patterson, baritone; and Nancy Swinford, soprano. The quartet from Rigoletto, Barcarolle from The Tales of Hoffmann, and the prison scene from Faust are some of the scenes presented.

The Independent Church has upheld its church programs during the summer under the direction of Mrs. Harry R. McLean. Added to the large choir the following guest soloists have been drawn from other churches of the city: Mrs. Henry W. Conard, Walter White, Tobe Breman, Mrs. A. C. Barnett, Margaret Bonner, John Goodyear, Philip Brooks, flute, and Geneive Pledge, violin.

If anyone feels that opera is dying, they have only to look at Texas to learn that it is very much alive and in no danger of collapsing. On August 23 hundreds of people from Texas and other points will be in Soldiers' Field, in Chicago when the opera Aida, is to be given by the ensemble of the Houston Civic Opera, of which Mrs. John Wesley Graham, is president, and Vittorio Verse, conductor. Appearing with the company will be several opera artists of Texas origin. Among the principal artsits are Joseph Royer, Leo De Hierapolis, Amund Sjovik, George Holliman, Joseph Wetzel, Della Samoiloff and Dreda Aves.

Virginia Roser has returned from San Antonio, and has opened her studio in drama and interpretation. Mrs. Roser's first recital of the season will be a program of Walt Whitman's poems, with musical settings by Katherine B. Morgan. K. B. M.

KANSAS CITY, MO.—The Kansas City Guild of Music and Allied Arts Teachers is unique among the musical organizations of this country in that it is composed of a number of private teachers of Kansas City who have joined together and secured a charter from the State of Missouri whereby they may confer degrees, diplomas and certificates to their pupils who complete the required courses. The guild has met a long-felt want in giving students a well-rounded education in music and other cultural subjects such as they could only obtain before by attending outstanding music schools at a long distance from this city. During the past four years since its organization several degrees, and a large number of diplomas and certificates have been awarded. Even the juvenile department is subject to semester examinations and yearly certificates of accomplishment, which has resulted in an added interest in serious study. Each year a number of student recitals have been given in various auditoriums, the participants receiving invaluable experience from them. At the close of each season a Commencement Concert presents the finest talent, chosen by contest, with the Kansas City Orchestral Training School Orchestra, conducted by N. de Rubertis, who is a member of the guild. Plans for the coming season include the usual concert and recitals in June, a play staged by Lenore Anthony, a mid-year orchestral concert with chosen soloists and monthly recitals. Ottley Cranston is president of the guild.

The Kansas Federation of Music Teachers are sponsors for an elaborate Carnival for the benefit of the Musicians Aid Fund, August 25. Florence McN. Woodard, president of the Second Federation, and Mrs. Frederic Shaw, president of the Kansas City Federation of Music Clubs, are prime promoters of the worthy venture.

John Crouch, concert pianist and teacher of New York, formerly of Kansas City, is vacationing here until the opening of Vassar College early in September, when he will enter his fourth year as instructor.

Margaret Sherman, soprano and instructor in the Gescheidt Studios in New York, formerly of Kansas City, is in the city, giving class and private instruction in vocal art until August 24. This constitutes Mrs. Sherman's fourth season of summer classes here. Among her artist students are Stella Wren (soprano of Leavenworth, Kansas), Mrs. Allan Taylor, Callie Clarke Barbee, Mrs. A. B. Harris, Mrs. George Buecking, Mrs. John Garver, Mazine Stinson Anderson, Ruth Standish Cady, Lester Harding, Bertha Hunter and others. On August 24, Mrs. Sherman returns to New York for fall activities. C. C. B.

Current Activities of Mathilde McKinney

Mathilde McKinney, pianist, recently gave a musicale at her home in New Brunswick, N. J. The program included sonatas by Scarlatti and Beethoven, played by Miss McKinney. Hubert Niebelung, tenor, sang German Lieder and a string quartet, whose members were Hazel Mueller, Julia Meuly, Marguerite Waste and Marion McGlone, assisted by Miss McKinney, played three movements of the Brahms F minor quintet for piano and strings.

Miss McKinney is collaborating with Barbara Lull, violinist, who recently returned from New England, Canada and Nova Scotia, in the preparation of programs of sonatas for piano and violin for their concerts next fall and winter.

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New York Stadium Concerts

(Continued from page 8)

Humphrey and Eleanor King were the soloists. Mr. Weidman and his group also presented the local premiere of a Spanish number to Bizet's Farandole, which had been devised as an interlude in a Cleveland performance of Carmen. Other numbers were the Water Study, given by the girls' ensemble, without music; Pick-Mangiagalli's Piccoli Soldati, danced by Mr. Weidman, Cleo Atheneos, Dorothy Lathrop and José Limon (this amusing number being repeated); The Shakers, a study of religious fanaticism, by Miss Lathrop and the girls' group; Bacchanale, Satan's L'il Lamb, to music by Harold Arlen, by Mr. Weidman and the ensemble, a number seen in the revue Americana; one of Satie's Gymnopedies, exquisitely danced by Messrs. Weidman and Limon, and an elaborate presentation of Ravel's La Valse by the whole company, with Mr. Weidman and Miss Atheneos as principals. The audience was large and approbative.

JOHANN STRAUSS EVENING

Melody reigned at the Stadium on August 7, when van Hoogstraten regaled his hearers with Dvorak's New World Symphony and five numbers by Johann Strauss—the overture to The Gypsy Baron, the Emperor Waltz, Perpetual Motion, Tales from the Vienna Woods and the overture to Die Fledermaus. The audience manifested much enjoyment in this tuneful assortment, set forth in highly delectable style by van Hoogstraten and his men.

Rain prevented the giving of the scheduled dance program by the Humphrey-Weidman groups on August 8. Willem van Hoogstraten conducted a substitute orchestral program in the Great Hall of City College. This list, originally scheduled for August 10, included Beethoven's Egmont Overture and eighth symphony, and four Wagner items, the prelude to Parsifal, excerpts from Götterdämmerung, the Waldweben from Siegfried, and the Ride of the Valkyries. In spite of the small attendance, there was warm applause for the leader and players.

HAYDN SYMPHONY DELIGHTS

The concert scheduled for August 10 was given in the Great Hall of the College, due to the rain, with Willem van Hoogstraten conducting and a rearranged program submitted. The works performed were Mendelssohn's Ruy Blas overture, Haydn's Surprise Symphony, Tschaikowsky's overture-fantasy, Romeo and Juliet; two arrangements of pieces by Grainger, including the popular Londonderry Air; two Hungarian dances by Brahms, and Tschaikowsky's Marche Slave. Of these, the Haydn number was particularly well performed and was more suited to the confines of the auditorium than the Marche Slave, in which the large body of musicians made the walls quake when all the instruments were engaged. Mr. van Hoogstraten's reading and illuminating direction of the Romeo and Juliet overture were commendable. The hall was, of course, only partly filled.

Friday night brought further rain and consequent postponement of the scheduled second performance of the dance program. Mr. van Hoogstraten again conducted a substitute list in the Great Hall, presenting Berlioz' Benvenuto Cellini overture, the Fourth Symphony of Beethoven and Rimsky-Korsakoff's Scheherazade. The orchestra played with spirit and keen response, and Mr. van Hoogstraten gave vivid exposition to the scores.

CONSERVATORIES and SCHOOLS

Juilliard Summer School Closes

The Juilliard Summer School completed its second season on August 18. The registration was 300. Fifty-two courses were offered, covering practically every branch of music and music education.

Particularly stressed this season was the work done in the department of music education. The courses were designed to aid teachers of music from the most elementary grades to the most advanced, to bring them in contact with the most modern methods of teaching music in the public schools. The faculty in this department included Mabelle Glenn, music director of public schools in Kansas City; George Gartlan, director of public schools in New York City; Grace Helen Nash, Bernard U. Taylor, Albert A. Becker, Adolf Schmid, Dr. J. L. Mursell and Carl E. Licht.

To give the student teachers an opportunity to put into practice the methods they were studying, a demonstration school composed of forty children from the New York Public School was carried on during the six weeks' session.

The last week in the series of lectures and recitals which have been given daily, included a recital on August 15 by a chamber music group composed of James Friskin, pianist, Sascha Jacobsen, violinist, and Marie Roemaet-Rosanoff, cellist. They played the Brahms Trio in C, op. 87 and the Beethoven Trio in E flat, op. 1. On August 16 Roy Harris lectured on Modern Music; 17, John Erskine lectured.

Nellie Cornish Visits New York

Nellie Cornish, director of the Cornish School of Music, Seattle, Wash., spent two weeks in New York, on the last lap of her vacation, which she took by way of the Panama Canal. On her return Miss Cornish flew to Seattle, stopping for a day in Chicago to attend the World's Fair.

The fall term of the Cornish School opens September 11. A new system of class work for instrumental and voice work is being inaugurated this season. Ellen van Volkenburg has come from England to make a production of Tobias and the Angel, for the Cornish Touring Company, which is under the patronage of Mrs. Leonard Elmhirst. Miss Cornish was accompanied by Winifred Foster, of the publicity department of the school.

Press Comments

ROBERT GOLDSAND

Robert Goldsand, now on his first tour of South America, recently played with orchestra in Montevideo. El Diario of Montevideo headlined its review: "Yesterday's Symphonic Concert a Brilliant Success. Goldsand, the Pianist, Had a Great Triumph." The body of the report said in part: "The first part (of the program) was completed with Mendelssohn's brilliant concerto in E minor. In this composition the young Viennese pianist Goldsand was the soloist. Of Goldsand's marvelous technic and musical comprehension we have already written when he was presented at the Solis (Theatre). Goldsand is, in effect, one of those nearly perfect pianists. We find no better adjective, as he embodies everything—technic, security, rhythm, tonal values, etc. It seemed to us that yesterday he surpassed himself. Naturally, the addition of a symphony orchestra gives the soloist a great advantage, especially in a concert such as this, one of Mendelssohn's most beautiful masterpieces. Goldsand achieved his greatest triumphs of the day in the Adagio, as well as in the Vivace Finale. This latter part gave the artist one of the most enthusiastic ovations ever heard at the Auditorio. The audience was exceptionally large, in spite of the rain."

W. Warren Shaw Presents Summer Programs

BURLINGTON, VT.—Pupils of W. Warren Shaw, head of the vocal department of the summer school of the University of Vermont, sang before the local Rotarians on August 7. The featured singers were Genevieve Silliman, Katherine Gates, Carl Winger and Watson Morgan. Students of Mr. Shaw and Edith Lister broadcast over WCAX recently, offering four choruses from The Chimes of Normandy. Mr. Shaw, who announced for the program, gave a short explanatory talk preceding each number. August 9, the opera class of eighteen voices presented a concert in the university gymnasium. Soloists were Watson Morgan, Seymour Bassett, Genevieve Silliman, Philip Iselin, Stella Simpson, William S. Kentner, Katherine Peck, Carl Winger, Katherine Gates and Frederick Blais. Music by Hopkins, Moir, Speaks, Woodman, Fox, Schubert, Moussorgsky, Griffes, Scott and Handel formed the first half of the program. The second brought excerpts from The Chimes of Normandy. Mr. Shaw also appeared in a solo number. R.

Roy Harris Lectures at Juilliard

Roy Harris, American composer and lecturer, gave an illustrated lecture on Modern American Music in the Juilliard concert hall, New York, on August 6.

Mr. Harris, an American by birth, obtained most of his musical education in this country until 1927, when he won a Guggenheim fellowship for study abroad. During the past few years he has spent much of his time lecturing on music with a view to broadening the comprehension of the layman towards modern American music.

Amato Takes European Vacation

Pasquale Amato, in addition to teaching all season, has been one of the outstanding figures of the operatic season just closed at the Hippodrome Theatre, New York, where he appeared in several performances of Aida, Pagliacci, Boheme, Forza del Destino, Tosca, Samson and Delilah, Otello, the Masked Ball and Andrea Chenier. Mr. Amato also sang with the Philadelphia Summer Concert Association, which gives two nights of opera each week at Robin Hood Dell. The baritone is now in Europe for a short vacation. He will return at the end of September to resume teaching at his New York studio and to make appearances at the Hippodrome, in the autumn season of opera planned for that theatre.

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NEW PUBLICATIONS

PIANO MUSIC

REVIEWED BY LEONARD LIEBLING

Concertino, for piano and orchestra, by Arthur de Greef.

Old-fashioned but bright and breezy are these pages by the seventy-one year old Belgian pianist and composer, who now lives in London. The Concertino has three movements (no slow one) but not in a single measure is there a harmony of later vintage than 1850 or so. One needs no microscope to find the melodies, broad tunes in Victorian style. The *Klaviersatz,* carefully idiomatic in the older manner, offers no difficulty to a player who knows his Czerny, Cramer, and Clementi, to say nothing of Hummel, Weber, Moscheles, and Mendelssohn. Evident sincerity and *joie de musique* mark this writing, and it has an undeniably healthful freshness in spite of its ancient leanings. (J. & W. Chester, Ltd., London.)

Suite, for piano, by Richard Donovan.

Prelude, No. 4, for piano, by Arthur E. Hardcastle.

These two works, issued by New Music, the Quarterly of Modern Compositions, are modern in every sense, except as to titles. The Donovan suite has four parts, Prelude, Hornpipe, Air, and Jig, and revel in "advanced" harmonies even while preserving a semblance of what diligent old-fashioned searchers might by generous stretch of imagination regard as melody. The Jig is a spirited piece and could be made to sound piquant in the hands of a skillful and rhythmically gifted player.

The Hardcastle example has a quaint attractiveness of coloring and moves along in odd formations and groupings that are "different," though the Scriabin muse seems to hover over the whole in somewhat puzzled wonder.

The composer (according to a biographical note on the last page) "does not believe in any exact musical theories. He believes in obtaining all possible experiences from the past, then using any musical materials in the most interesting manner possible, suitable for the thought expressed." He is as liberal with the interpreting performer; for the playing directions are "Expression and tempo ad. lib." and "Pedal ad lib." There are no phrase marks, fingerings, or dynamic suggestions.

Book

Reviewed by R. M. Knerr

Ernest Fowles, a Memoir; a brief story of his life of service, by his daughter, Helen M. Fowles, and a collection of some of his lectures and articles.

This book, compiled by the daughter of the late English musician and lecturer, who made four speaking tours of the United States in the years subsequent to 1928, is a labor of love which has a charm all its own. This is largely because the lovable personality of Dr. Fowles shines through the pages, particularly in the excerpts from his travel diaries in this country. His was a wholesome, likeable character, of genial humor and that rare knightly quality peculiar to the highest type of Englishman, and audiences from coast to coast doubtless cherish pleasant memories of his lectures here.

The biographical sketch by Miss Fowles, though not lengthy, is written in a chatty style and gives us intimate glimpses of Dr. Fowles' home life. It also makes clear his claim to an important place in the musical annals of England, for he was a pioneer in various fields. He established the British Chamber of Music Concerts in Queen's Hall, London, and directed them from 1894 to 1899; he popularized the Competition Festival movement in Great Britain, and also did much to further the teaching of musical theory, in addition to his activities as pianist, organist and teacher. His writings, in this volume, are of interest, and the travel notes are invariably entertaining, for Dr. Fowles had wide interests, was an accurate observer and noted down with vividness and much honesty and humor his varied impressions. There are an introduction by Osbourne McConathy, and a number of pictures. (Published by Helen M. Fowles.)

For Piano

Piano Fundamentals, by Stella Nahum, Lillian Reznikoff Wolfe and Reuven Kosakoff.

The conception of a work in brief compass that shall include basic exercises varied enough to provide a thorough piano groundwork is not altogether new, but it is here embodied in uniquely compact form. Book A gives twenty-five studies attacking various piano problems, and Book B contains fifty-four supplementary pieces. All are extremely short and simple, the melodies adapted from classic composers and folk sources. The book, according to the preface, may be used for students of all ages, for class or individual instruction. For the teacher there are provided an outline of successive steps in teaching rhythm, staff notation, keyboard, key-scale-triad, technical principles, as well as analysis and preparation drills for each piano study; and for the aid of the student there are lesson outlines that may be used in conjunction with assignments for home work; also a "cut-out" page of keyboard devices. The latter supplementary material is provided on separate sheets, not bound in the book, and may thus be removed if desired. When it is added that the whole work covers only thirty-five pages, it is apparent that much thought and practical teaching experience on the part of the authors have gone into its compilation. (Manuscript Publishing Society, New Haven, Conn.)

Book of Piano Pieces for Adult Beginners.

The collection contains twenty-seven fairly easy works designed for "more mature students commencing piano study." In addition to slighter cullings from Mozart, Handel, Chopin and Verdi, there are several folk songs, and modern compositions of simple variety. In the case of several of the songs, the words are given, and in some instances a brief editorial description of the piece and a note for study are provided. All the numbers are simply tuneful. (Philadelphia, Theodore Presser Co.)

For Violin and Piano

Tango and **Sea Murmurs,** by Mario Castelnuovo-Tedesco, arranged by Jascha Heifetz.

It is a far cry from Shakespeare to the tango, but Mr. Heifetz has clothed in attractive dress two of Castelnuovo-Tedesco's settings of songs occurring in the dramas of that master. The Tango is a reincarnation of Two Maids Wooing from A Winter's Tale, and Sea Murmurs utilizes the melody of the song Arise from Cymbeline.

The first-named is a sensuous and delicately rhythmed example of the dance, and makes a fascinating if rather slight item for violinists, who delight in subtle harmonic coloring and piquant lilt. There is considerable double stopping.

Sea Murmurs, to be played *con sordino,* is marked *dolcemente mosso e ondulato;* it opens with a cadenza for the violin, which thereafter is given simple melody, while the piano performs an arpeggio theme. The whole ends on a serene pianissimo E flat *in alt.* Both are distinguished additions to the briefer numbers useful for the recitalist's final group, or for encores. (New York: Carl Fischer, Inc.)

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CARL M. ROEDER (centre)
and his summer piano class at Barrington School, Great Barrington, Mass.

DUSOLINA GIANNINI
in Santa Margherita, Italy.

JOHN CORIGLIANO,
violinist, was soloist with Howard Barlow and the Columbia Symphony Orchestra over WABC and the Columbia network, August 13, playing the violin concerto in E minor by Jules Conus. Corigliano has been soloist with the New York Philharmonic, the Cleveland Symphony and the St. Louis Symphony orchestras. He has toured as assisting artist to Chaliapin, Marion Talley, Jeritza, Bori and Alda.

AUGUSTA COTTLOW,
concert pianist and teacher, photographed in her New York studio.

LOUISE ARNOUX
in one of the many costumes she wears in her unique programs of songs.

EDGAR SCHOFIELD,
baritone and teacher of New York, and the artist pupils studying with him in Plymouth, Mass. Left to right, John Deacon, Lawrence De Foe, Mr. Schofield, Alfred Des Chenes and Llewellyn De Foe.

FRANK LA FORGE
teaching Peggy, his West Highland terrier, a few new steps at the La Forge country home in Darien, Conn.

MARION TALLEY
tries a round of golf with her manager, George Engles, at the Wykagyl Country Club.

CHARLES HAUBIEL
on the doorstep of Mrs. John Jay White's home at Westport, Conn., where the composer has spent most of the summer and presenting musicales of his own music.

(See Inside Front Cover for Additional News Pictures)

NRA
WE DO OUR PART

MUSICAL COURIER

Weekly Review of the World's Music

TERESINA

Spanish Dancer, Comes to America This Season